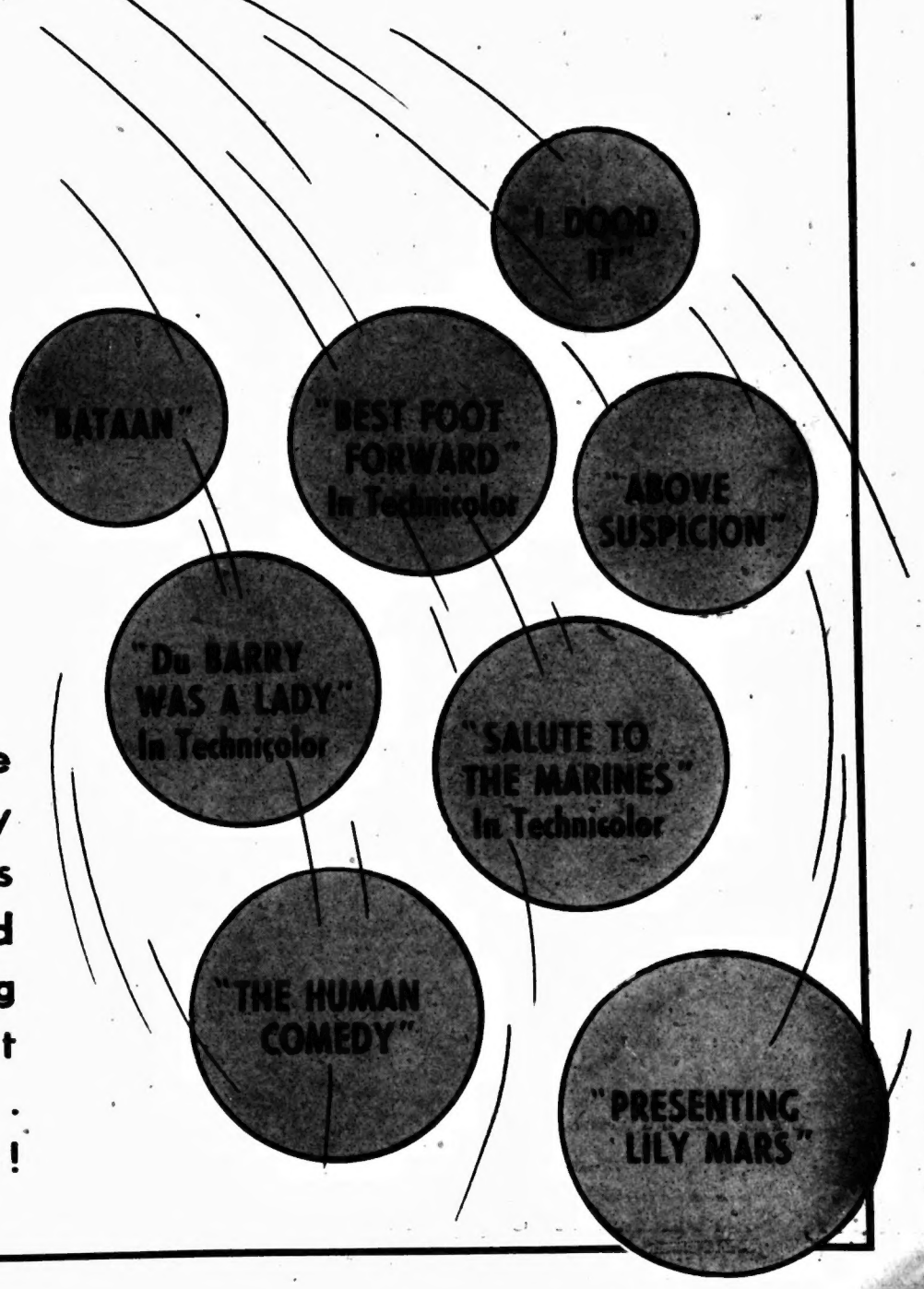
Kine WEEKLY

EUROPE WILL NEED OUR FILMS

See page 3.

IT'S NOT CRICKET!

(But It's Lovely Box-Office!)



That M-G-M Lion is unfair to the opposition team! How can they get their innings when he keeps knocking out the hits so fast and his friendly customers keep piling up the runs so steadily? But how the crowds love it . . . . and how they cheer for more!

RECORD SHAKING!

ATLANTIC CITY — STILL
from the Strand to the Apollo to the
Embassy to the Capitol —
seven days each!

ERIE — SENSATIONAL
150% above average!

COLUMBIA, S. C. — HELD OVER
7 days in town of 18,000 population!
That's box office!

DAYTON — HELD OVER
for second week!

CLEVELAND — MOVED OVER
from big week at State to second
week at Stillman to third
week at Circle!

TOLEDO — MOVED OVER
from Valentine for another
record week at Esquire!

LOUISVILLE — MOVED O
from Loew's to Bloo

ENID, OKLA. —
record of a

ATLANTA — MOVED OVER
from Grand to Rhodes!

ST. LOUIS — MOVED OVER
from Loew's State into
Loew's Orpheum!

WILLIAMSPO
U A

NEW YORK CITY — HELD OVER
3 record breaking weeks at the Capitol!

INDIANAPOLIS — TERRIFIC
box-office smash-sensation

READING — HELD OVER
for 11 days at house where
maximum run is one week

EAST LIVERPOOL — HELD OVER
for 2 extra days on 5 day engagement

SPRINGFIELD — HELD OVER
for second week!

NEW HAVEN — MOVES OVER
from Poli to College!

NEW ORLEANS — HELD OVER
for second week!

CINCINNATI — MOVED OVER
from one week at Palace
to Keith's for two weeks!

STRIPTEASE LADY

HUNT STROMB
Presents
BARBARA
STANWYCK
In
"STRIPTEAS
LADY"
With
MICHAEL O'S
Directed by
WILLIAM A. WEL

AND NOW
RECORD-BREAKING
AT THE
ODEON, LEICESTER SQ., W.

DISTRIBUTED BY
UNITED ARTISTS

Kinematograph WEEKLY

No. 1,895. Thursday, August 12, 1943. Vol. 318

The BACKBONE of screen entertainment
WALT DISNEY PRODUCTIONS

FILMS FOR OCCUPIED COUNTRIES

Better Balance Needed

ENTERTAINMENT OR PROPAGANDA?

ARE the films chosen by the panel of producers, M. of I. and Continental nationals adequate to stand up against competition from Hollywood?

Examination by a man familiar with the needs of Continental markets of the list of films selected for dubbing, which appeared in the KINE. of June 10, leads him to the conclusion that the predominance of a war atmosphere is the fatal flaw.

Escapist themes, including broad comedy, spectacular musicals are the pictures likely to attract patrons in the liberated countries, and it is the absence of such product which invites criticism.

People in occupied countries who have been face to face with the grimness of persecution and semi-starvation, of battle murder and sudden death will need something of an escapist theme, he urges.

He has high praise for the majority of the chosen films as productions, but asks pointedly, "If you were a member of a nation which for nearly four years had tasted the bitterness of war conditions, and there was in your town two picture houses, one showing 'First of the Few,' the other 'Yankee Doodle Dandy,' which would you patronise?" The choice of the latter is a little unfair, but it brings out the point.

In the list of thirteen films chosen for dubbing are three of the non-war type "Quiet Wedding," "Gaslight," "French Without Tears" and "Ghost Train," a little old-fashioned. Are there not others of the non-war type which might be presented too?

Production During Recent Years

Last year our production of light-hearted non-war films was less in quantity than in 1941, and it ought to be considered by the nationals of the countries who are advisers in this matter which of these would be acceptable by their countries' people. Impressed themselves by our war effort this may have biased their choice.

Two Main Aims

Post-war marketing should have two aims in view: (1) the provision of happiness-producing en-

Continued on page 6c

"YANKEE DOODLE" EXPLOITATION

A.B.C. Provincial Winners

The twelve winners have been adged in the first of the provincial exploitation contests for Yankee Doodle Dandy" conducted through the A.B.C. Circuit.

Max Milder and Roland Lea, ief of the theatre department, warded £5 each for the six best mpaigns to A. J. Thomas, Regal heatre, York; A. Taylor, Savoy, alsall; Robert Burns, Regal, lisbury; J. Oldham, Regal, ester; H. Stevens, Ritz, Huddersld; F. Fliteroft, Forum, Birmingam (now at Robin Hood, Hall reen).

Further £2 prizes for the best individual stunts went to S. F. Cunngham, Savoy, Leicester; C. dford, Capitol, Henley; B. iller, Westover, Bournemouth ow at the Savoy Portsmouth); E. Benzeval, Regal, Derby; rs. D. McInnes, Broadway, outhampton; C. Phillips, Forum, outhampton.

Two more contests are now nder way, the next to be judged September and the last in ovember.

When a Twickenham lad was ordered pay £1 damages for slashing seats the Regal, Twickenham, it was stated at 25 per cent. of the cheaper seats the theatre had been similarly maged.

C.M.A. as a Free Trade Union

TOM O'BRIEN'S CHALLENGE

VIGOROUS opposition to any form of a managers' association influenced or controlled by the employers was voiced by Tom O'Brien, general secretary of the N.A.T.K.E., at an open meeting of the London managers. At the same time he expressed willingness to help the organisation of a free trade union whether inside or outside the N.A.T.K.E.

This was the substance of Mr. O'Brien's address to the meeting which was largely composed of London members of the C.E.A.

"My position is the same to-day as it was then," declared Mr. O'Brien. "I will help the manager to organise into a free trade union of his own, whether inside or outside the N.A.T.K.E. If at any time the C.M.A., by a majority vote of its members freely and independently taken, decide it to be in its interest to separate completely from the N.A.T.K.E., I shall respect that decision and feel no resentment, but will give what help and advice I can if invited to do so. But neither I nor my union will have any truck with a managers' organisation that is influenced or controlled in any way by the employers.

He welcomed the belated recognition of the right of the kinema manager to belong to a protective organisation, but he diagnosed the real objection of the C.E.A. to the C.M.A. as being against any form of association—trade union or otherwise. They would, he contended, prefer to perpetuate divisions and rivalries among managers, but if there were to be an

Continued on page 6c

POST-WAR MARKETS

Next Tuesday's Producers' Meeting

Further plans for supplying British films to post-war markets are to be discussed at next Tuesday's meeting of the British Film Producers' Association. In addition to the Ministry of Information representative, an official of the Board of Trade will be present.

Ealing Sets New Schedule

14 FEATURES IN 16 MONTHS

THE directors of Ealing Studios announce this company's new programme for the next 16 months. Main points of interest in the programme are: (1) The number of subjects to be raised to 12 during the next year. (2) The introduction of more escapist subjects, including two colour films (Ealing's first venture into colour): "The Beggar's Opera" and "Black Beauty." (3) Four films of the story-documentary type which has proved so successful in "Nine Men," "Find, Fix and Strike." "Greek Testament." etc.

The new programme is constituted as follows:—

"The Beggar's Opera."

Cavalcanti has been assigned the direction of the film version of John Gay's famous operetta, which Michael Balcon intends to make in colour. Preparatory work on this film will start at once, and will be carried on during Cavalcanti's

Continued on page 6c

Latest War Pictures on BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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FILM-CARE

WARMLY as we appreciate the action of the Sheffield Trade in its fight for better and more scientific treatment of film stock, we suggest that this particular campaign is not one which is best helped by decentralised action. Everybody who uses film must be taught the best way to ensure its maximum life, and to this extent any and every local effort deserves encouragement, but the war against waste is one which must be organised nationally.

The example set may well be a model for other centres throughout the country, but whatever success it may achieve, the duty of the various trade headquarters staffs is to see that an equally active battle is fought on every front.

If the inspiration comes from the centre, much of the preliminary and precautionary work in the territories will be unnecessary. The whole standard of film-care will be raised, and then the worthy efforts of our Sheffields will be reduced to systematic maintenance of ideal conditions and treatment.

But for the central drive we must look to the various originating stages. Preservation methods are applied in the laboratories; are they capable of improvement? Overhaul is a regular procedure in the exchanges; does the man-power position allow of more frequent inspections? Film transport men are trained in the handling of transit boxes; what better ideas and appliances can be introduced in their department? Operators are learning projection while they work; are they being instructed in the refinements of their job so that the film leaves them in as good condition as it reaches them? And can we not establish a system which brings home to every careless man a sense of guilt?

All this demands a nationally organised campaign.

Long Shots

STRANGE how plans which, when first mentioned, are met with screams of protest reach a stage when they flow placidly along and function without fuss. When it was first suggested that London releases might be rearranged to economise film stock, London exhibitors denounced it as a renters' trick, and the idea was dropped. When the Board of Trade restricted the quantity of stock and something *had* to be done it was done. Now three months after it is working admirably.

AS a result of the exhibitors' protest, renters informed the Board of Trade that it would be impossible to effect economies in the use of film stock to which they had earlier been invited, and that a cut of 25 per cent. was impossible. It was cut and all is going well.

EXHIBITORS, when the news reel supply had to be adjusted, declared that the cross-over plan was absurd and unworkable, while newsreel despatch staffs were equally denunciatory. Now, except for recalcitrants who won't sign the contract, everybody who wants a newsreel is getting one, which all pays testimony to our adaptability when circumstances compel readjustment.

LEADING personalities representing Holland and Allied countries, both in political and military services, attended the presentation of films by the Netherlands Government War Office at the Odeon on Thursday of last week. The "Birthday Greetings" to the princess were delivered by a film of four members of the Forces lighting candles on Princess Irene's cake. The Dutch news showed scenes of the christening of Princess Magriet and other topical Dutch items.

"GLORIOUS Colours" showed how, after the fall of Holland, Dutchmen from different parts of the world came to England to join the Dutch Forces here, their subsequent training and life in the Forces, and, finally, Queen Wilhelmina presenting the standard and naming the Brigade the "Princess Irene" Brigade, voicing the hope that they would be able to fly their standard over Holland very soon.

JHR. IR. O. C. A. Van LIDTH DE JEUDE, the Dutch Minister of War, afterwards made a short speech, thanking the Odeon for making the presentation of the films possible and sending their greetings to Princess Irene and her parents.

STARTLING but very pleasant news from Herbert Wilcox, who rang up from Falmouth to tell me that he and Anna Neagle were on their honeymoon, having been married quietly in London last week. Had a word with Anna, too. My warmest wishes to the bride and groom will be echoed by their legion of friends, both sides of the Atlantic, in the Industry and outside it.

IT is ten years since Herbert, almost overnight, put Anna on the map, and the mutual loyalty of star and director has always been something to admire. No need here to recapitulate their many joint triumphs; far more fitting to congratulate two of the most charming people in the studio world on their signing of the most important contract of all.

CONGRATULATIONS also to Harold Plaister, who handles public relations for C.G.D. He was married on Saturday last to Olive Percy, a teacher specialising in mathematics. The wedding took place at St. George's, Hanover Square, with a reception following at Park Lane Hotel, where a large party of guests offered best wishes to the happy pair.

THE accession to the title of the new Lord Grantley is an event in an Industry where peerages are not plentiful. Most of us, however, will still continue to think of him as Capt. the Hon. Richard Norton, of Denham and Pinewood, a familiar figure among production executives since 1931.

"DICKY" NORTON, who began with U.A. and joined B. and D. two years later, became Pinewood's managing director in 1936, and went on the D. and P. board in 1939. I have heard him described as British filmland's "monocled mastiff." In my contacts he has always been shrewd, courteous and communicative.

IT may also be recalled that the Hon. Mrs. Richard Norton was in the Industry before him—as hostess of the New Gallery in the pre-talkie P.C.T. epoch.

WHEN I met A. S. Lipschutz, managing director of a new film company, Eden Films, Ltd., at a knife and fork luncheon last week, he told me the amusing background of the company's first picture "Schweik's New Adventure." The book, by Hasek, from which the film was made had to be smuggled out of Czecho-Slovakia.

THE story first appeared in Prague hidden in a publication called "How to Speak German Correctly," and the Germans could not understand for a long time why the population were taking such an interest in learning their language.

THOSE who trick and annoy the Germans are now known as "Schweiks," and the Gestapo speak of a Schweik policy. In a way this Czech patriot is a counterpart of our "Old Bill," and he appeared during the last war, when the author pictured him as deserting from the Austro-Hungarians, for whom Czechs were forced to fight and joining the Allies.

A VIVIDLY-TOLD story of a gunner's first time in action is printed in the *Golders Green Gazette*, the narrator being Gunner Stanley Dent, son of Arthur Dent who looks after Sam Goldwyn's interests in this country. Stanley has been in the Middle East for two years and has seen a good deal of fighting since his first encounter. He had just gained his A.C.A. certificate when war came, and he volunteered.

DAVID, another son of Arthur Dent, is also in the desert, and the two brothers met recently. David joined up in December, 1941, going from Oxford, where he had gained the Winter Williams Law Scholarship and a bursary of £150. As readers of the KINE. will remember, a third son, Harry, was the pilot of a Stirling bomber which failed to return from a big raid on Cologne in May, 1942.

AN unfortunate omission from the credit titles of "World of Plenty" of the fact that the sound was recorded by RCA is likely to be remedied without delay. Letters have been written to Spectator Short Films and the M. of I. Films Division by Stewart Johnston, recorder sales manager, calling attention to the omission.

FRIENDS of Jack Phillips (general sales manager of Renown Pictures Corporation, Ltd.) will hear with regret of the death of Mrs. Phillips who died on Friday night last after over three years of great suffering borne with very great fortitude. The funeral took place on Sunday at Willesden Cemetery. Both Mr. Phillips, senior and his son thank all members of the Trade, exhibitors and renters, for telegrams, letters and telephone calls of condolence.

WHEN I met R. C. Bromhead last week he told me of R. C. O. Viveash's slow but steady improvement. On the following day I received a letter from the patient asking that grateful thanks through the KINE. be accorded to all those who wrote him, and to mention how much he appreciated the kind thoughts. Although stronger, he will have to wait some weeks before being able to return to the office again.

THERE has been no more persistent critic of producers in America than Pete Harrison, whose "Harrison's Reports" have been nothing unless outspoken. He is now going to show how pictures should be made, having become associated with E. B. Derr in producing J. Fenimore Cooper's classic "The Deerslayer" for Republic. That means British Lion will handle the picture over here.

A COLUMNIST of the *Folkestone Herald* has been reminiscing about early kinema shows in the town, and mentioned W. J. Poole's Myriorama open at the Town Hall in 1910. He also refers to Dyson's Diorama of the same date. Strangely, he makes no reference to a much earlier film show, also held at the Town Hall in 1904 or 1905, when Cecil Hepworth was touring the coast towns.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Whispering Grass

THE source of all Trade rumours is a certain big-mouthed mug lled "Whispering" Grass, a scendant of the original Grass or az, who came over here back in e 'eighties. Because of his habit carrying a week or so's stubble his chin, his ancestor was nick-med "Whiskering" Graz. He s an inveterate gossiper, and mehow or other managed to in-tiate himself into the good aces of Beerbohm and Sir erbert Tree. A song of the period rpetuates this strange friendship the line, "'Whiskering' Graz n't tell the Trees . . ."

After Graz became naturalised s son changed the name by deed ll to Grass. When it was dis-vered that Grass, Jun., had in-rited his father's gossiping bits some of the local wags nick-med him "Whispering," a play father's "Whiskering."

At one period "Whispering" lighted in slandering flighty ves whose husbands had gone oad, hence "Grass Widow."

Because of his passion for eaves-opping there was a saying hose who live in Grass houses ouldn't use 'phones."

Whispering" finally became a ll-known Trade gossip writer lled "Old Snoopy Stroller" and rried a certain Dame Rumour, a d of whom it has been said Dame Rumour has 'It.'"

Dilemma

news picture of ex-screen lian and now R.A.F. Officer rry Marsh stripped to the waist Africa inspires the following:—

hen Marsh returns so brave and utiful

oducers will ask themselves, Shall

Ve cast this body beautiful s Tarzan or a Windmill gal?"

Veteran Memories

WELL remember when my friend, Cecil Court, was experi-nting with the idea of a set of iseless clappers. His investiga-ns were discouraging in the reme until he had the notion of ning the clappers in action.

s sound had not yet been in-uted, the clappers, when pro-ted on a screen, were completely ent. Court then not only ieved his object but exceeded expectations by producing a ent clapper boy!

Working along the same lines, he er perfected a Yes-man, who d "No" by the simple ex-lient of filming the Yes-man in unanimity, afterwards ersing the positive into a nega-e before screening.

s usual, my old partner was ay ahead of his time, for in the silent days the Yes-gentlemen rely nodded in place of the more isfying verbal acquiescence. l, the experiment was not with-a modicum of success, for, as rt often pointed out, at least he ceeded in making the negatised s-person give a black look.

CANADA WANTS NO MORE WAR THEMES

"Kine." Cable from "Motion Picture Daily"

DISTRIBUTORS HERE take up five more M. of I. short subjects.

N. PETER RATHVON, president of RKO, and Ned Depinet, president of RKO-Radio, have been given seven-year contract.

HASKELL MASTERS, general manager of Odeon Circuit, Canada, in exclusive interview, says Canada is definitely fed up with war pictures. Man-power shortage, he says, is critical. Canadian exhibitors are giving special attention to promotion of the new war weekly newsreel flown from England.

ASTOR PICTURES, heretofore releasing reissues, are to have 24 independent productions in new season.

CANADIAN LABOR Department Order of war or farm work for men between 16 and 40 involves many in picture business.

WARNERS BUY FILM RIGHTS of "Yankee at King Arthur's Court" (Fox filmed it twice before).

SHAREHOLDERS' APPEAL FOR THE MANAGER

A.B.P.C. Planning Pensions Scheme

A strong appeal on behalf of "ill-paid managers, the men who bring in the profits of the company, the men who have had the hardest job during the war on behalf of the kinemas," was made by Shareholder Salas at the annual meeting of Associated British Picture Corporation last week.

Mr. Salas wanted the company with its profits of £1,500,000, and a dividend of practically 20 per cent., to "revise the status and pay of all kinema managers."

P. A. Warter, who presided, said that the managers had a war-time bonus, and that a committee of managers had been set up with direct access to the managing directors. There was also the pending pensions scheme, which was still under discussion. This, he said, might be on a contributory or non-contributory basis. It was not decided.

Mr. Warter felt sure that shareholders would be pleased with, and wish to support, the steps the Board were taking for the introduction of a pensions scheme. There were many difficulties and complications, particularly in view of the varying ages and lengths of service of the staff. It was hoped to make an announcement shortly.

Our Letter Bag

Managers' "Divided Loyalties"

IN your issue of August 5 it is reported that the Northern Branch, whilst admitting that managers need an association, dislike the idea of it being affiliated to the N.A.T.K.E. on the ground of divided loyalties.

We do not seem to hear of "divided loyalties" in the theatrical profession where actor managers, producers, stage managers, actors and chorus are all members of Actors Equity.

Obviously, a manager's first loyalty must be to the company which employs him, and I rather doubt if the ranks of the C.M.A. would be open to a manager who is disloyal to his firm; he would in all probability be disloyal to his association, too.

It is more than possible that when the manager is a member of his association which is an autonomous section of the N.A.T.K.E. to which the staff belong, it would make for better results all round, the staff realising at last that their work and codnuct must now be exemplary.

B. de SOLLA,

The A.E.U. Parallel

YOUR report of the meeting of the Northern Branch C.E.A. certainly makes good reading, but what surprises me is that such a body of what one believes to be the intelligentsia of the kinema world should blaze forth their lack of knowledge on the matter of Unions, seeing that they are members of one themselves.

I should like to draw their attention to a few points they ignore. First, "Unity is Strength," otherwise why did they join the C.E.A.?

Then notice how carefully all the big circuits see that every hall they own is nominated to the local branch. I am afraid the voice speaking at the Northern meeting is the voice of those who have been the pioneers of cheap labour, cloaked under the cover of only employing very young men about 23 to 25 years of age. I know from personal interviews with their supervisors for managerial vacancies. In at least two cases the supervisor admitted that my credentials were all that were needed but company rules forbade him to engage me; they could not offer me the salary desired.

Now what saved Britain in 1940? Amongst the foremost, it was the engineers in many callings, such as aircraft, tanks, etc. Now in the works the Amalgamated Engineering Union caters for all from the head foremen down to boys and girls, and believe me, everybody is strictly loyal to the firm and the country.

For instance, in my little effort to help in the National Crisis, being a pre-1914 qualified engineer, I am now a leading inspector of machine parts for aircraft. If any part comes under my notice that is not to specification it is at once scrapped, although a fellow-

Continued at foot of column 4

member has made it. So, sir, if a manager is worthy of being appointed to a position he will carry out his duty at all times to his employers, even when it crosses with the staff points.

I certainly think Mr. O'Brien has done a wonderful job of work in forming the C.M.A., and I am proud to say I am a member. I speak with a knowledge of the kinema Trade dating from 1912 and have managed some fine halls and theatres.

CYRIL TAYLOR.

Northern Ireland News

BAN ON MIDNIGHT SHOWS LIFTED

Stross Acquires Coleraine Hall

PORTSTEWART Council has reversed its ban on midnight matinées. When an application from Raymond Stross came before the Council Mr. Freeburn said that Portstewart was a seaside town and visitors needed amusements. Other places were allowed to keep open after midnight in the town.

The opposition alleged there were complaints against midnight matinées.

Mr. Stross guaranteed that a proportion of the proceeds from midnight matinées would be given to war and other charities.

New Hall for Stross

Raymond Stross, of 17-18, College Square, Belfast, has purchased the Palladium, Coleraine, which comes under his control early in September.

The Palladium, which is considered to be one of the most attractive kinemas in Northern Ireland, and has full facilities for staging No. 1 shows, is the sixth house under Mr. Stross's control. Negotiations are in progress for a further acquisition.

C. Maginess, of Dublin, has been appointed to look after RKO's interests in Northern Ireland in succession to "Nick" Carter, who has joined the Egan Film Service as their Belfast representative.

Korda's New Offices

FIRST STEPS IN PRODUCTION

An important step towards Sir Alexander Korda's consolidation of his film plans has been taken by the acquisition of a London central office at 1, Belgrave Place by Metro-Goldyn-Mayer, Ltd., with whom he is associated as producer.

The property, which was held by Viscountess Harcourt on a long lease comes to the company by the purchase of the remainder of the lease, and steps are being prepared to enable the company to become properly established within as short a time as possible.

The building has 30 rooms, all of which will be occupied as Sir Alexander Korda's plans develop.

Humphrey Bogart and Raymond Massey in ACTION IN THE NORTH ATLANTIC, Warner's epic story of the Merchant Navy.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., AUG. 12, AND WED., AUG. 18

Thursday

Watch on the Rhine *(Warner)*

Studio One. **10.30 a.m.**

Cast: Bette Davis, Paul Lukas, Geraldine Fitzgerald, Lucile Watson, Beulah Bondi, George Coulouris, Donald Woods. **Director**: Herman Shumlin.

The screen version of this outstanding stage success is distinguished by the dramatic performances of Bette Davis and Paul Lukas. They are the American girl and her Continental husband who return home after many years spent combating the growth of Nazism and Fascism in Europe. But also at the wealthy mother's home they find two other guests, fugitives from Europe, who suddenly see a chance to rehabilitate their fortunes and themselves in Nazi eyes by betraying the newcomers. Critics have described that denunciation scene as one of the stage's finest dramatic moments. Herman Shumlin, who produced it in the original stage version, has directed it on the screen with still deeper feeling, and it is certain to be considered a new triumph for Bette Davis

Friday

Dixie *(Paramount)*

Plaza Theatre. **3 p.m.**

Cast: Bing Crosby Dorothy Lamour, Marjorie Reynolds, Billy De Wolfe, Lynne Overman, Raymond Walburn, Eddie Foy, Jnr., Grant Mitchell, Fortunio Bonanova. **Director**: Edward Sutherland.

Hollywood's No. 1 minstrel, Bing Crosby, makes his stellar debut in Technicolor as Daniel Decatur Emmett, America's first blackface minstrel, in Paramount's lavish new musical, "Dixie." Bing sings the title song and many other lilting melodies, old and new. Dorothy Lamour forsakes her sarong once again in favour of the tight waists and hoopskirts of the period—the 19th century—to portray a New Orleans belle, one Millie Cook, keeper of a boarding-house for actors.

It was in 1843 that the original Dan Emmett joined with three friends—"Hamhock" Whitlock, Frank Brower and Dick Pelham—to form the Virginia Minstrels, the first group to perform publicly in blackface. From this quartette there came a long line of minstrels who became America's favourite entertainers for half a century. "Dixie" is one of Paramount's biggest and most important pictures of the year, and it is hailed as a worthy successor to the imposing list of smash musicals which this studio has given us in recent months.

Tuesday

Mexican Spitfire's Blessed Event *(RKO-Radio)*

RKO-Radio Private Theatre **10.30 a.m.**

Cast: Lupe Velez, Leon Errol, Walter Reed, Elisabeth Risdon, Lydia Bilbrook, Hugh Beaumont, Charles Coleman, Aileen Caryle, Glen Strange, Ruth Lee, Erford Gage, Wally Brown, Russell Wade, and Bruce Edwards. **Director**: Leslie Goodwins.

Revolves around the efforts of a young advertising executive to secure an important contract from an eccentric British peer.

His rival, Hugh Beaumont, almost secures the contract when the young executive's wife, Lupe Velez, sends a telegram announcing the birth of a youngster to her pet ocelot. The text of the message is misconstrued and the young man believes he has become a father. The peer is promised that the youngster will bear his name, and immediately promises to sign the contract in the baby's name.

Miss Velez's uncle tries to hide the true state of events until the contract is signed. From this point the hilarity is fast and furious, with Errol impersonating the peer to deceive the rival advertising man and borrowing a baby from its unwilling mother in order to keep up the story.

There are many more exciting and funny complications before the matter is finally settled to the satisfaction of everybody concerned.

Hers to Hold *(G.F.D.)*

New Gallery. **11.15 a.m.**

Cast: Deanna Durbin, Joseph Cotten, Charles Winninger, Evelyn Ankers, Gus Schilling, Nella Walker, Ludwig Stossel, Samuel S. Hinds, Fay Helm, Iris Adrian, Murray Alper. **Director**: Frank Ryan.

This latest picture of the lovely Deanna shows her as a wealthy socialite, Penelope Craig, who meets the carefree young airman Bill Morley at a blood-donation clinic. Posing as a doctor, Bill gets her telephone number and address, and later that night gate-crashes a party at her house with his pal Rosey. Penny falls for Bill, but the latter, determined that nothing shall interfere with his flying, tries to end the short acquaintanceship. Penny gets a job at the factory where he and Rosey are working while Bill awaits his commission, and when he hears her singing for her fellow-workers during a lunch break he realises that he himself is not heart-whole. He tells her that he is due to report for duty in two days, and the two decide to cram as much as possible into that time, and the two lovers are united in the few seconds before Bill's plane takes the air.

Miss Durbin sings four songs in "Hers to Hold," including the popular "Begin the Beguine" and a new number, "Say a Prayer for the Boys Over There."

All by Myself *(G.F.D.)*

G.-B. Private Theatre. **2.15 p.m.**

Cast: Rosemary Lane, Evelyn Ankers, Patric Knowles, Neil Hamilton, Grant Mitchell, Louise Beavers. **Director**: Felix E. Feist.

A lighthearted musical comedy that sees two couples changing partners to the satisfaction of everybody after many amusing situations have clarified themselves. Rosemary Lane sings three attractive numbers, and Tip, Tap and Toe and the Loumell Morgan Trio provide some hot rhythm.

Wednesday

Cinderella Swings It *(RKO-Radio)*

Rialto Cinema. **10.30 a.m.**

Cast: Guy Kibbee, Gloria Warren, Helen Parrish, Dick Hogan, Leonid Kinskey, Billy Lenhart, Kenneth Brown, Dink Trout, Willie Best, Pierre Watkin, and Lee "Lasses" White. **Director** Christy Cabanne.

The efforts of a young and beautiful singer to win a Broadway stage career is blended with gay comedy and music in RKO-Radio's "Cinderella Swings It."

The singer, Gloria Warren, discovers her classical songs are unwanted and returns to her small rural home town. Her arrival coincides with a local effort to stage a concert in aid of the American war effort, with Guy Kibbee as the organiser. Sympathising with the girl, Kibbee entices a famous Broadway producer to see the show, and then convinces Miss Warren that she should appear in the concert, however, as a swing singer.

How the plot works out to its successful conclusion and the outcome of an intensely interesting triangular romance between Miss Warren, Dick Hogan, a young bandleader, and the town belle provides grand and sprightly entertainment.

The Flemish Farm *(G.F.D.)*

Leicester Square Theatre. **10.30 a.m.**

Cast: Clive Brook, Clifford Evans, Jane Baxter, Philip Friend, Brefni O'Rorke, Wylie Watson, Charles Compton, Richard George, Ronald Squire, Basil Cunard, Neville Napp, Mary Jerrold, Lilli Kahn, Irene Handle, Valerie Forrest, Peter Tennant. **Director**: Jeffery Dell. **Producer**: Sydney Box.

"The Flemish Farm" is a screen version of a real-life story, told with vivid realism and sincerity.

When the fall of Belgium became imminent, Major Lessart, Commanding Officer of an Air Force squadron, entrusted one of his officers with the task of burying the regimental flag in a secret place on the farm at which they were stationed. He held a mock burial on the seashore at the same time to allay suspicion. The next day most of the squadron make for England to be able to continue the fight.

Matagne, the officer who buried the flag, decides to go back for it, and discusses his plans with his best friend, Duclos. Matagne is killed before he can carry them out, and Duclos decides to go in his place. His perilous and secretive journey is attended by every hazard, but he gains his objective and brings the flag safely back to England to fly again with the squadron.

I Dood It *(M-G-M)*

Own Private Theatre.

11 a.m. and 2.30 p.m.

Cast: Red Skelton, Eleanor Powell, Jimmy Dorsey and his Band. **Director**: Vincente Minnelli.

This trio of topnotch performers appears for the first time together in M-G-M's song-splashed comedy, "I Dood It." Running the gamut of hilarity, music, romance, adventure and drama, the production spotlights Red at his best. The brickyard blond comedian's rôle as Joseph Chatfield Renolds, simpleton pants presser who idolises a glittering stage actress, is tailor-made for Reds' versatile talents. Dressed like Fashiondom's plushiest clotheshorse (in customers' clothes), pants-presser Joe zips in and out of rib-tickling scrapes ranging from ruining the hit play of his beloved to capturing single-handed a gang of smugglers.

As Constance Shaw, object of Skelton's affections, Eleanor Powell has the most spectacular dancing assignments of her stepping career. For her lavish "S Long, Sarah Jane" number, a lariat spinning, tap-dancing sequence, the shapely star put in 16 weeks of strenuous work.

There's still more entertainment with Jimmy Dorsey and his jivers on tap for music and vocalists Bob Eberly and Helen O'Connell on hand to sing the film's hit tunes. In addition to "S Long, Sarah Jane," a number to rival "Jingle Jangle Jingle," the picture offers "Star Eyes," a ballad; "Her Shorter Than Me," solid selection for the jitterbug gentry; and "One O'Clock Jump," Count Basie's celebrated hot wave.

Joyce Howard and James Mason in the new Marcel Hellman production THEY MET IN THE DARK (G.F.D.)

ARE YOU KEEPING UP THE WASTE-PAPER DRIVE?

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Interesting subjects that appeal to all audiences—interspersed with a few attractive publicity items.
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Clive Brook and Margot Grahame in British National's THE SHIP-BUILDERS, now in production at Elstree

An Outstanding Reissue

UNIQUE PUBLICITY FOR "THINGS TO COME"

unique and country-wide eme of publicity is being anged in connection with the ssue by E. Carreras, of Exclusive ms, of the Korda production hings to Come."

E. CARRERAS

Of the many past successes which are being released this London Film Production's picture of H. G. Wells' story is outstanding. Its reappearance on the screens of the country should prove a sensation, for not only did it foretell the war and indicate the blitz, but when it was originally released in 1936 uregoers did not realise that author was making three mentous prophecies; they only ked upon the picture as a ntasy.

r. Carreras states that when he the picture recently after an rval of seven years the drama he story gripped him from start nish. He saw how Wells' first phecy had been fulfilled in 1940, that even now the question ether the other two would erialise has yet to be answered. fact, he says, the second phecy can easily come to pass if allow optimism and complacency to occupy too much of thoughts.

Things to Come" is not only at entertainment, but carries nings which cannot be disarded to-day as they were in 6.

Councillor Roderick Baker, who is sociated with Capt. S. W. Clift, as a rector of the Clifton and Stratford-on-n P.H. companies, is to continue in e as Mayor of Stratford-on-Avon for econd year.

Kinema Acquisition

The Lido, Wivenhoe, Essex, has been taken over by Federated Film Corporation, Ltd., and will in future be known as the Glendale. The theatre is to be re-equipped and seated throughout and it is hoped to open up the first week in September.

The Leicester City Watch Committee have decided to send £150 to the Birmingham and Midlands Benevolent Fund out of the £1,700 received in connection with Sunday opening of kinemas in Leicester.

PEACE TIME OPPORTUNITY FOR THE INDUSTRY

Ald. J. Toole's Address to Cinematurians

HOPES that the kinema Industry would rise to the height of its peace time opportunity were expressed by Ald. J. Toole, ex Lord Mayor of Manchester, in an address which he gave on Friday to the Society of Cinematurians at the luncheon meeting held at the Regal, Manchester.

W. J. Speakman, who presided, said that everyone knew the grand job of work which Ald. Toole did when he was Lord Mayor. The kinema Trade certainly owed him a debt of gratitude for the assistance he had given them on many occasions, especially in connection with the Sunday opening campaign. Although Ald. Toole was no longer a member of Parliament, he understood there was a possibility of his returning to the House.

Ald. Toole spoke of his deep interest in and appreciation of the kinema Trade. He recalled his boyhood in Salford, when living in very poor circumstances, he used to be a patron of Bailey's Ghost show which used to be held in the fairground. Then came the announcement that Bailey's Ghost Show intended to present living pictures.

His First Talkie

"I remember," he added, "pinching a penny from the old woman's purse—she never missed it; it was her pay day—to go and see my first film pictures, street scenes in New York."

Since then the screen had come to be the world's greatest educator. He saw his first talking picture in the Warner Bros.' Theatre in Times Square, New York, in 1926. Later, he saw the famous Al Jolson picture at a Manchester theatre, in which there were a lot of weeping women. Why they should pay to go into a kinema to weep was more than he could understand.

Great Propaganda

Those in the kinema Industry should be proud of their association. If he had the imperious will of a dictator he would compel every school, every year, to show that great film, "Journey's End." That would do more for peace propaganda than all the speeches he had ever listened to.

There were big opportunities confronting the kinema Trade to help to create a better Britain.

Understanding Friend

Coun. W. Woolstencroft paid tribute to Ald. Toole for his work for the kinema Trade. He wished there were more men like him on the town councils. If there were, the work of the exhibitors' association would be made easier. It had been found that by holding meetings of the South and East Lancashire branch in different towns in the area they were helping councillors and magistrates to understand the difficulties and problems of those who provided entertainment.

Replying to an expression of thanks, Ald. Toole said he wished exhibitors would take a greater interest in the affairs of the country and the community.

Collection for C.T.B.F. realised £3 1s. 4d.

It was announced that S. W. Pink, hon. secretary, was about to enter a nursing home at Penmaenmawr and that he hoped to resume his normal activities in about four months. It was decided to send him a good will message.

The Renown Output

With reference to the publicity which we gave last week to the programme of Renown, we are asked by James C. Minter, managing director, to point out that not all the features referred to are reissues. Two from America, "City of Missing Girls," and "I'll Sell my Life," and one British, "Jungle Scrap Book," have not been seen before.

This is a busy week for the Sydney Film Service (Arthur Sydney), Liverpool—four Trade shows on consecutive days: August 10, "City of Missing Girls" (Renown); August 11, "Catherine the Great" (Premier); August 12, "Topper Takes a Trip" (Renown); August 13, "There Goes My Heart" (Renown).

Scottish Notes and News

"Gus" Bostock Passes

LOSS TO SCOTTISH FILM TRADE

IT came as a distinct shock to the whole Trade when it was learned early last Thursday that E. H. A. Bostock had passed away, at his home in Giffnock, after a short illness, at the age of 61. His last public appearance was with Mrs. Bostock at the June Cinema Club Luncheon, and only a few of his intimate friends knew that he had since been confined to his home. It was realised that his condition was serious, but it was hoped that he might rally.

Eldest son of the late E. H. Bostock, the well-known circus proprietor, "Gus," as he was familiarly known throughout the country, had been associated with his late father all his life in the Bostock Enterprises, and had been a prominent figure in Scots Trade circles since the introduction of pictures. Though for several years Mr. Bostock had not been actually an exhibitor, several theatres in the West of Scotland belonging to the family having been leased, he retained an active interest in Trade politics. He was also associated with the several Bostock houses in England.

No one was better known throughout the entertainment business than "Gus," and in his quiet, easy manner he had many stories to tell of the early days of the kinema.

He took an active part in the administrative side of the business, having been for years a member of the executive of the Scottish branch of the C.E.A., and on the social side of the business no one upheld or attended more regularly all functions than Mrs. Bostock and himself. He took a keen interest in the Cinema Club, Glasgow, and was its president in year 1931-32. He was also a prominent Rotarian, and only last September was appointed Deacon of the Incorporation of Tailors in Glasgow.

To Mrs. Bostock, the deep sympathy of a very large circle of friends in the entertainment business in Scotland and a good bit beyond has been extended.

Previous to the funeral at Hillfoot Cemetery, on Saturday, a service was held in Lansdowne Church, Great Western Road, at which representatives of all sections of the Scottish Kinema Trade and all branches of the entertainment industry were there to pay their last respects.

"World of Plenty"

Alex Gibson, of Paramount, had a very representative audience at the Playhouse last Thursday morning for the Trade and Press view of this M. of I. documentary film. After the screening members of the Glasgow Press were entertained in the Geneva Room.

A. B. King explained the unavoidable absence of Sir William Beveridge and Sir John Orr, whose presence had been expected. He emphasised the importance of such a subject as they had just seen which, incidentally, made a very interesting film, and thereupon called on Sir P. J. Dollan, who, in his usual racy style, had some practical ideas on the subject of Food in War Time, and said how much he had greatly enjoyed and had been deeply interested in the film. Col. Scott, Ministry of Food, also remarked on the importance of the subject.

As a result, much valuable publicity was gained through the columns of the Glasgow Press.

Joseph Cotten and Deanna Durbin in a scene from HERS TO HOLD, which G.F.D. is Trade showing on August 17.

Former Manager's Death

Alexander I. Matthews, who was well known in Trade circles in Aberdeen and Stonehaven, has died while on holiday at Doune, Perthshire.

Before going to Edinburgh two years ago to undertake journalistic work Mr. Matthews was manager of the Picture House, Stonehaven, where he had been for five years. He formerly worked as a journalist in Aberdeen, Angus and Fife, and entered the trade in 1932 as assistant manager of the Regent, Aberdeen.

Two years later he became house manager of the Astoria, Aberdeen, and went to Stonehaven in 1936 when Messrs. Donald took over the Picture House there.

Mr. Matthews was an accomplished linquist and artist. After he returned to journalism in Edinburgh two of his paintings were hung in the Society of Scottish Artists' exhibition, and one of them was subsequently chosen for inclusion in a travelling display for educational purposes.

Mr. Matthews, who was thirty-five years of age, was born in Winnipeg of Scottish parents. He leaves a widow and young daughter.

Bobby Booth, of Columbia, is proud these days of young Ian, who has now put up his third pip.

The well-known screen star, Bob Hope, had an amazing reception in Glasgow on Tuesday afternoon at a special entertainment in St. Andrew's Halls. During the visit the party were the guests of A. B. King.

Geoffrey Bravery

ELECTED TO POOLE TOWN COUNCIL

Geoffrey Bravery, of Parkstone, Poole, who is the managing director of the company controlling the Bournemouth Electric Theatre, the Regent and Amity Theatres, Poole, and the Regal Cinema, Parkstone, has been elected a councillor for the borough of Poole.

Coun. Bravery has for some years taken a prominent part in the work of the Hants and Isle of Wight (now Hants and East Dorset) Branch of the C.E.A., and particularly in the work of the Bournemouth Sub-Section. He was this year elected vice-chairman of the Hants and East Dorset Branch in succession to Coun. H. P. E. Mears, and is one of the branch's delegates to the General Council. He was chairman last year of the Bournemouth Sub-Section of the branch.

In his home town of Poole his special interest outside his business is the National Savings Movement, and he is the chairman of the Poole National Savings Committee.

MACCLESFIELD SITE FOR THEATRE

Plans Rejected

Macclesfield Town Council, on August 4, discussed the Town Planning Committee recommendation to refuse the application by Whittaker and Bradburn for consent to change the user of the site between Derby Street and Exchange Street to that of a theatre.

Reasons for the refusal were :—

(1) Part of the site comprised land intended for a new street, and (2) adequate provision was not made for loading and unloading of motor vehicles and parking same otherwise than on some highway.

Coun. Smith regretted the committee's decision. He hoped this would not be the end of the matter, because a theatre such as the one proposed would be of great commercial and cultural value.

The Town Clerk remarked that if the applicants cared to submit another plan with slight adjustments he was sure they would be able to comply with the wishes of the Town Planning Committee.

A Provincial Record

"G.W.T.W." 37 Weeks' Manchester Run

GAIETY Theatre, Manchester, controlled by the Buxton Circuit, has created an outstanding record by showing a film for 37 weeks. That is a unique performance. The film, of course, is "Gone with the Wind."

G. Blake, general manager of the circuit, informs KINE :—

"During that 37 weeks the film has been seen by just under 500,000 people. This is the provinces' longest run; no film has taken a greater amount of money or yielded a larger amount in entertainment tax; 6s. 6d., the price charged for the best seats, is the highest admission charge ever obtained in the provinces.

To facilitate bookings, a special booking office staff had been employed, which in the early season sold as many as 2,500 tickets in eight hours to people in queues that began to assemble before 8 a.m. 'Phone inquiries averaged 115 per day (this figure being arrived at by checking calls over one week)."

"Immense interest was stimulated by the film. The welfare department of the Ford Motor Co. Ltd., booked out the entire theatre on several occasions, and other large works and factories booked it for at least one performance."

LEFT HIS POST

Kinema Fireman who "Slipped Out"

A St. Helen's kinema fireman who slipped away from his post of duty in order to get some cigarettes was fined 10s. by the local magistrates a few days ago. Defendant was Wm. Thomas Waring, who was summoned for being absent from a kinema during an exhibition of films.

A police inspector told the court that when making a routine police call at a public-house one night, he saw Waring who should then have been on duty at the Sutton Empire. The hall was almost full of people. The Act relating to kinemas did not permit the absence of a fireman while an exhibition of film was proceeding.

Waring said he was away only a few minutes. He went out to get some cigarettes.

Police Supt. Ball said he hoped the case would serve as a warning to other kinema employees.

Trade Weddings

Cyril M. Dudley, son of W. W. Dudley, manager of the Ham Granada, and until he joined the Fleet Air Arm a member of the Head Office booking department of Granada Theatres, was married on Saturday, July 10th, to Joan Beatrice Wing. The ceremony at Ham Parish Church was attended by about 150 people, of whom afterwards set down to the wedding breakfast. Robinson Cleaver played the organ during the service. Our congratulations to the happy pair.

Another Granada personality who has recently joined the newlyweds is G. Myers, manager of the Edmonton Empire, to whom and his bride we extend our best wishes.

It's a BIG REPUBLIC PICTURE

In NEW YORK CITY the LOEW METROPOLITAN CIRCUIT played Roy Rogers'

"IDAHO"

in its best theatres

"IDAHO" was the FIRST WESTERN PICTURE to play this circuit in many years

BOX OFFICE RETURNS WERE SO AMAZING Loew's have contracted for ROY ROGERS' next 2 SPECIAL PRODUCTIONS

It's a BRITISH LION RELEASE

Continued from Page 3

Films for Occupied Countries

tertainment which will amuse and build up morale among inhabitants of ex-occupied countries; (2) an endeavour to inform those who have been shut off from the world by Nazi rule, of the patient effort being made by this country to prepare, in spite of concentrated enemy attack, for the moment when freedom should supplant re pression. A careful balance of these two aims is necessary.

America's Elysium

American producers, outside the area of war for a long period, could interpret the gravity of a country not yet involved in war, and produce light-hearted films in greater number: it was not our fault, though it was to our disadvantage that our minds had to be continually upon war and our production facilities reduced. Thus America will have on offer a larger number of non-war films for Continentals to see, and our proportion of such films should be at its highest.

Features on the Way

In this connection the news from the KINE. New York correspondent that forty feature films have been picked and most of them shipped to North Africa for Sicily, showing first Hollywood product to follow the United Nations' armies is significant. They are to be shown to natives of the countries in their theatres or wherever the armies can screen them; the idea is to start building up morale.

Continued from page 3

EALING PROGRAMME SET

Sixteen Films in Fourteen Months

absence in East Africa, where he is going shortly to direct—

"The Road to Addis"

A film based on the epic story of Brigadier Sandford's mission of liberation in Abyssinia. Donovan Pedelty, J. O. C. Orton and Jack Whittingham have been responsible for the original story, which has been scripted by Harry Watt and John Dighton. Mervyn Johns, Ealing's contract player, rises to stardom in "The Road to Addis" in the principal part based on Brigadier Sandford

"Fiddlers Three."

Tommy Trinder starts the first of his three new contracted films for Ealing next month with "Fiddlers Three," which Harry Watt will direct. Watt has made a great reputation in this war as a director of documentary and semi-documentary films. He now switches from realism to fantasy—comedy without any compromise. "Fiddlers Three" will be a gay musical extravaganza, with Tommy Trinder as a Cockney sailor who gets thunderstruck at Stonehenge and finds himself in Rome in the days of Nero. Angus MacPhail and playwright Diana Morgan have collaborated on the story.

Australian Film.

On the completion of "Fiddlers Three" Watt will leave for Australia to make a preliminary survey for a film which he will write and direct dealing with Australia's part in the war. Prime Minister Curtin has approved, and the film will have the co-operation of the Australian Government and Services.

"Johnny Frenchman"

No director has been assigned as yet for this subject, the story of which was written by Patrick Kirwan, Roland Pertwee and Hugh Gray, but T. E. B. Clarke, newcomer to Ealing's writing department, has been assigned the script. The story deals with the friendly rivalry between Cornish and Breton fishing villages before and during the war, and tells how after Dunkirk a number of Breton fishermen found refuge in Cornwall with the result that the traditional rivalry has given place to a lasting friendship.

"Sad About Uncle"

This comedy-melodrama will be scripted by John Dighton from the original play by Roger Burford and Helen Robinson. The story is of a detestable man and his two nephews, who decide to murder him.

"Champagne Charlie" is another subject devised for Tommy Trinder, with Cavalcanti directing. It deals with the music-hall in its late Victorian heyday.

"Black Beauty"

Other films scheduled include: "Black Beauty," Anna Sewell's classic of the nineteenth century, to be brought to the screen by cameraman-director Roy Kellino. "Soldier from the War Returning," in the script of which the author of the novel, Gerald Tickell, and Roland Pertwee will collaborate. It presents a cavalcade of English life in the past twenty-five years.

"Norwegian Saga" is the title of a story-documentary film of Norwegian whalers who came over after the call of Norway to fight with the Allies. Stephen Black has written the script and Charles Freud will direct.

Another story-documentary is "Magnetic Mine," written by Harry Watt—which will be directed by Charles Crichton, at present engaged in directing Richard Hillary's Air Sea Rescue film, "For Those in Peril."

B.B.C. Biography

Diana Morgan has written "The Voice of the People," a history of the B.B.C. on the occasion of its 21st birthday. "Second City," the story of Glasgow, Britain's second city, will be adapted from a film treatment written by Simon Harcourt-Smith. Finally, there is "Entente Cordiale," a story-documentary film which will trace the history of Anglo-French relations from 1918 until the present day. The script is being written by Gerald Fairlie, well-known novelist.

Continued from page 3

C.M.A. CONTROL

O'Brien's Challenge to Exhibitors' Influence

association, the exhibitors and circuits would wish to dictate its policy and constitution.

Circuit Committees

This attitude had led, he said, to the formation by the circuits of internal controlled committees, but the move having failed to prevent the remarkable advance of the C.M.A., they were now trying another trick. They now agreed that managers should have an association, but think it should not be tied up with the N.A.T.K.E. or the trade union movement.

Some managers, Mr. O'Brien admitted, had been deceived by these "divide and conquer" tactics. They felt that the fly in the ointment was the N.A.T.K.E.—forgetting that without the N.A.T.K.E. there would have been no C.M.A. It stood by the manager loyally, offering him organisational independence, unity with self government, financial and administrative backing, influence, strength and social self-respect. All this it did with the one desire—to see the one remaining unprotected section in the entertainment industry given trade union protection. The founder members of the C.M.A. in Scotland and in London, unanimously decided by their own free will to become part of the N.A.T.K.E.

Personal Explanation

Mr. O'Brien made one last point—a personal one. He declared that he drew not a farthing from the C.M.A. "My services are voluntary. All my travelling and other expenses on C.M.A. work are paid out of N.A.T.K.E. funds. The C.M.A. funds are quite separate. I do know that I have a lot of jolly hard work to do for the C.M.A.—in fact, it is one of the hardest burdens I have shouldered in my life. But I will see it through to the very end."

Fortunate C.M.A.

There was no chance of the C.M.A. ever meeting the initial and heavy outlay for office expenses and staff on its own. What a magnificent start, then, was given to the kinema managers! Other grades of the entertainment industry had to work and stint, fight and suffer for years before their existence was even noticed. Not so the C.M.A. In a few short months it has received widespread national attention within and without the Trade. This could not have been done had it not been for the Union.

W. F. Gilley's Disclaimer

W. Farrant Gilley, Torquay, stated to a KINE. reporter that he was opposed to Frank Wheeler's suggestion with respect to the signing of supplementary contracts for newsreels, and was not willing, as stated in the report of the meeting of the Devon and Cornwall branch, to call in outside legal advice, if thought necessary, to test advice already given.

Mr. Gilley added that he did not consider there was any legal point at issue as the newsreel companies were carrying out their obligations under existing contracts, and they were quite entitled to make any conditions they liked in regard to new contracts. It was for the exhibitor to accept or reject the terms and conditions if he were not satisfied.

A.B.P.C. RESERVES NOW TOTAL £1,750,000

Shareholders Incurious about A. G. Allen's Resignation

THERE were no questions asked by shareholders at the annual meeting of Associated British Picture Corporation about the surprise resignation of the chairman, A. G. Allen, nor was any explanation proffered by P. A. Warter, Mrs. Maxwell's son-in-law, who took the chair.

In his speech, however, Mr. Warter reiterated that it is not intended at the present time to fill the vacancy created by the resignation of Mr. Allen, "who was elected to the Board in 1941 in special circumstances to represent the interests of the estate of the late John Maxwell.

"The Board," he added, "are giving careful thought and consideration to this matter, and have had the advantage of discussing it with certain members, including H. Sydney Wright, all of whom, I feel confident, are satisfied with the position."

About the future, Mr. Warter was cautious. "It is always difficult to make a forecast," he said, "especially in times like these, but unless anything unforeseen occurs, the results of the financial year we are now in should be, to say the least of it, as good as last year."

At the opening of his statement Mr. Warter said :"In the absence for the time being of a chairman, my colleagues on the Board have asked me to take the chair and to preside at to-day's meeting."

Growth in Reserves.

He referred briefly to the balance-sheet and profit and loss account. On the question of reserves and undistributed profits, which he pointed out now total £1,750,000, he said that it is hoped these should shortly reach a figure equal to the entire ordinary share capital of the Corporation (£2,000,000).

This year's general reserve allocation was £100,000.

He also reported that the E.P.T. position has now been clarified, and although there was a reduction in the net profit, as anticipated, the decrease is not large, "and certainly not so great as was at one time anticipated."

This stabilisation of E.P.T. incidence was the Board's justification for increasing the distribution on the ordinary stock with the addition of a 2½ per cent. bonus, making 17½ per cent. altogether for the year, compared with 15 per cent.

Union Improvement.

About Union Cinemas, Ltd., Mr. Warter stated that it now represents "an important part of our structure, and since we have been able to apply to it our ideas of management the results have shown considerable and continuous improvement."

He also announced that the whole cost of the debenture conversion has been provided for in last year's accounts.

The Corporation continued to be on good terms with the Board of Trade and other Government Departments concerned with "the many problems that arise from our unique position in the Industry."

Max Milder seconded the resolution for the passing of the accounts, and there was no dissentient among the shareholders.

[A report of the chairman's announcement respecting the position of the company's managers and the introduction of a pensions scheme appears elsewhere in this issue.]

Continued at foot of next column

Many Changes in Kinema Issues

Changes in kinema shares on the week are mixed, although rises in prices predominate. Odeon ordinary and preference have risen 3d. each to 16s. 9d. and 21s. 6d. respectively, whilst the 5 per cent. debs. have improved to £102.

Associated British Picture debs. have also advanced 10s. to £103¾, although the ordinary shares are 4½d. easier at 15s., the preference showing no change at 24s. 3d.

Big percentage gains are recorded in Cinema Television deferred, which have jumped 9d. to 7s., and British and Dominion Films, which, at 4s. 6d., are 7½d. higher.

Union Cinema second preference have appreciated to 18s. 9d., Madame Tussaud deferred to 2s., the preferred ord. to 16s. 9d., and Moss Empires ord. to 37s. 6d.

Scophony appear to be coming into favour again, being slightly harder at 3s. 4½d.

Adverse changes include declines of 4½d. in both Gaumont-British "A" ord. and first pref. to 7s. and 20s. 3d. respectively, whilst P.C.T. "A" pref. are 6d. down at 28s., and the "B" pref. 4½d. at 27s. 6d.

P.C.T. Construction and Twentieth Century pref. are a shade easier on the week.

General Theatres, Ltd.

A first and final dividend of 9 per cent. on its 15 per cent. participating Preferred Ordinary 6s. 8d. shares is announced by General Theatres, Ltd., for the year ended March 31 last. This is the same total as for the previous year.

Kinemas, Ltd., Interim

Kinemas, Ltd., incorporated in South Africa, announces an interim dividend of 5 per cent. on account of 1943. This compared with 2½ per cent. for 1942, which was followed by a final distribution of 4½ per cent. The payment of this year's interim will be made on September 30 to holders registered on August 20.

Paramount Earnings Up by $2,000,000

Paramount net earnings for the six months ended July 3 are $7,387,000, as compared with $5,823,000 for the same period of 1942.

SAVE YOUR WASTE PAPER!

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	64/3	—
Assoc. Brit. Pic. Corp. 5/- Ord.	15/-	— -/4½
„ 6% Pref.	24/3	—
„ 4½% Debs.	£103¼	+ 10/-
A.P.P.H. Ord.	20/3	—
Brit. & Dom. Films £1 ..	4/6	+ -/7½
Brit. Lion 7½% Pref. 10/-	11/-	—
Capital Prov. News 5/- ..	4/3	—
Cine. Television Dfd, (6d.)	7/-	+ -/9
Dufay-Chromex 5/- Ord.	3/10½	—
Gaumont British Ord. 10/-	15/-	—
„ "A" Ord.	7/-	— -/4½
„ 5½% 1st Pref. ..	20/3	— -/4½
„ 4½% Debs.	£102½	+ £1½
General The. Prefd. ..	12/6	—
„ 6½% 1st Mort. Deb.	£101½	— £1
Mde. Tussaud 1s. Def. ..	2/-	+ -/3
„ £1 Prefd. Ord. ..	16/9	+ -/9
Moss Empires £1 Ord. ..	37/6	+ -/6
„ £1 Cum. Pref. ..	21/-	—
Odeon 5/- Ord.	16/9	+ -/3
„ 6% Pref.	21/6	+ -/3
„ 5% Debs.	£102	+ 5/-
P.C.T. 10% Cum. Pref. ..	31/3	—
„ Cum. "A" Pref. £1	28/-	— -/6
„ Cum. "B" Pref. ..	27/6	— -/4½
„ Const. 7% Pref. ..	26/-	— -/1½
Sound City (Films) 6% Pref.	7/6	—
Stoll Th. Corp.	11/6	—
Twentieth Cent. Ord. ..	-/9	—
„ 6% Pref.	2/10½	— -/1½
Union Cinemas Ord. ..	2/6	—
„ 1st Pref.	19/6	—
„ 2nd Pref.	18/9	+ -/9
Scophony	3/4½	+ -/1½

£1 shares unless otherwise stated.

V.T.C. FUNDING STOCK ISSUE

Treasury Permission

The Treasury has now given permission to Variety Theatres Consolidated to issue stock for the purpose of funding preference dividend arrears under the scheme announced early in July.

The scheme provided for the funding of preference dividend arrears which had accumulated between April, 1936, and December, 1942. These arrears are to be cancelled, and in consideration of such cancellation the company has created, and proposes to issue to preference shareholders, £40,029 7s. 6d. unsecured Funding stock in proportion of 2s. 6d. worth of stock for each preference share.

The Funding stock will bear non-cumulative interest at the rate of 5 per cent. per annum, and it will be redeemed at a price not exceeding par by means of drawings, payment *pro rata*, or purchase of the whole or part, at any time out of any available funds. The stock will be transferable in amounts, or multiples, of 2s. 6d.

On Service

Laurie Marshall, Warner's Scottish manager, is now on Service, having reported for duty, somewhere North. Laurie, who is very popular with all sections of the Trade in Scotland, will be missed at 81, Dunlop Street, and carries with him the best wishes of all for a speedy return.

Company Notes and News

NEW COMPANIES

Russell Productions, Ltd.—Registered in Edinburgh July 27. Capital, £1,000 in £1 shares. Film producers, etc. The directors are: Stanley ... Russell, Garrel Mount, Bridge of Weir, film producer; John Robertson, Jnr., 17, Atholl Drive, Giffnock, iron and steel merchant. Registered office: 106, St. Vincent Street, Glasgow.

F.J.B. Theatres (Birmingham), Ltd.—Registered July 21. Capital, £500 in 500 shares of £1 each. Kinema proprietors, etc. Fdk. J. Butterworth is one of the first directors. Secretary: R. H. R. Marshall. Registered office: 3, Saltergate, Lincoln.

Coronet (Bradford), Ltd.—Registered July 27. Capital, £2,000 in 2,000 shares of £1 each. Kinema proprietors, etc. The subscribers (each with one share) are: Clifford Cawthorne, The Hills, Low Ash Road, Wrose Hill, Shipley, yeast merchant; Joseph J. Thomas, 4, Belmont Rise, Baildon, clerk. Clifford Cawthorne is the first director.

RECEIVERS (APPOINTMENT OR RELEASE)

Garrick Film Co., Ltd., 40-43, Norfolk Street, W.C.2.—John W. Skelsey, of 40-43, Norfolk Street, W.C.2, ceased to act as receiver and manager on July 22, 1943.

MORTGAGES AND CHARGES

Associated Cinema Properties, Ltd.—Mortgage on freehold kinema, the Rembrandt, Ewell, Surrey, dated July 7, 1943, as additional security for £2,950,000 secured by debentures dated July 31, 1935, to November 12, 1937. Holders: Branch Nominees, Ltd.

Brixton Pavilion, Ltd., The Oval, Brixton, S.W.2.—Debenture dated July 3, 1943, to secure £600. Holder: Edward H. Shaw, 111, Atkins Road, Clapham Park, S.W.12.

Empire (Whitehaven), Ltd., Empire Buildings, Church Street, Whitehaven, Cumberland.—Mortgage on freehold premises, the Gaiety Picture Theatre, Tangier Street, Whitehaven, dated July 1, 1943, to secure all moneys due to National Provincial Bank, Ltd.

Kamm and Co., Ltd., engineers, London, E.C.1.—Mortgage and charge on leasehold property, 27, Powell Street, Finsbury, dated July 15, 1943, to secure all moneys due or to become due from the company to Midland Bank, Ltd.

H. and A. Productions, Ltd., theatre and kinema proprietors, etc., London, W.C.2.—Debenture dated July 12, 1943, to secure £2,000. Holders: W. H. Securities, Ltd.

SATISFACTIONS

Barmouth Pavilion, Ltd., Trinity Square, Llandudno.—Satisfaction to the extent of £4,000 on July 9, 1943, of debenture dated June 11, 1942, and registered June 22, 1942.

Will Stones Circuit, Ltd., Town Hall, Pontypridd.—Satisfaction to the extent of (a) £500 on April 24, 1942, and (b) £500 on June 12, 1943, of mortgage debentures authorised May 22, 1939, and registered June 12, 1939.

Westminster Screen Rights, Ltd., Victoria House, Houghton Street, South port.—Satisfaction to the extent of £5 on June 30, 1943, of debentures registered November 22, 1932.

E. and C. Cinemas (Bradford), Ltd., Elite Picture House, Toller Lane, Bradford.—Satisfaction in full on March 19, 1943, of charge dated July 14, 1939, and registered July 19, 1939. (Notice filed July 23, 1943.)

Owing to a fault in the grid system leading to the failure of the electricity supply, programmes were interrupted at Weston-super-Mare kinemas one afternoon last week. By smart work on the part of local engineers an alternative supply was made available in about five minutes, and programmes were started again.

NOW FOR ANOTHER BIG SUCCESS!
F.W. BAKER presents
FRANK RANDLE
GEORGE DOONAN SUZETTE TARRI
IN
SOMEWHERE IN CIVVIES
Directed by MACLEAN ROGERS
TRADE SHOW FRIDAY, AUGUST 20
CAMBRIDGE THEATRE
at 2.30 p.m.
BUTCHER'S FILM SERVICE LIMITED
(F. W. Baker, Managing Director)
175, Wardour Street, London, W.1
SOMEWHERE IN CIVVIES
HARRY KORRIS
ROBBY (ENDEW) VINCENT
DAN YOUNG
M·E
L·Y·O·U
L·E·A·I
N·N
BUTCHER'S FILM SERVICE
EMPIRE PRODUCTION

6F

KINEMATOGRAPH WEEKLY
August 12, 19

The World Applauds ••••

BETTE

DAVIS

PAUL

LUKAS

&

"WATCH ON THE RHINE"

with GERALDINE FITZGERALD

LUCILE WATSON
BEULAH BONDI
GEORGE COULOURIS
DONALD WOODS

Directed by
HERMAN SHUMLIN

From the play by
Lillian Hellman

Screen play by
Dashiell Hammett

HAL B. WALLIS
PRODUCTION

EVERY EMOTIONAL FORCE THAT MAKES IT LONDON'S BIGGEST STAGE SUCCESS TODAY, NOW REACHES NEW MILLIONS FROM THE SCREEN

It's a BIG REPUBLIC PICTURE

Yet Another Famous American Circuit—
BALABAN and KATZ
booked ROY ROGERS'
"IDAHO"
in their better theatres

Sensational Business Resulted!

ROY ROGERS—
KING OF THE COWBOYS!

It's a BRITISH LION RELEASE

BRILLIANT ENTERTAINMENT IN RKO-RADIO LINE-UP

"Mr. Lucky" and "Bombardier" Highlights of New Schedule

WITH "Mr. Lucky," the Cary Grant starring production, and "Bombardier," which co-stars Pat O'Brien and Randolph Scott, as the highlights, RKO-Radio's newest Trade show line-up is easily the most important offered by the company in recent months. It comprises five Hollywood films, with comedy and thrills as its predominating feature.

The new quintette comprises productions, each of which have a special appeal for British audiences. Trade show details are as follows:—

Tuesday, August 10, 10.30 a.m. Private Theatre, **Mexican Spitfire's Blessed Event**; Lupe Velez.

Wednesday, August 18. 10.30 a.m. Rialto. **Cinderella Swings It**; Guy Kibbee.

Thursday, August 19, 10.30 a.m. Cambridge. **Bombardier**; Pat O'Brien.

Friday, August 20, 10.30 a.m. Private Theatre. **Stage to Chino**; Pat O'Brien.

Tuesday, August 24, 2.30 p.m. Cambridge. **Mr. Lucky**; Cary Grant.

Comedy is again the basis of the new "Mexican Spitfire" subject, with Leon Errol cast in the dual rôles of Lord Epping and Uncle Matt, Miss Velez appearing as the fiery Carmelita, and Walter Reed as her determined advertising-executive husband.

The story recounts the hilarity that arises from the efforts of Reed to obtain Lord Epping's signature to a contract in face of opposition from Hugh Beaumont, his closest rival. Beaumont has almost won the day when a telegram from Miss Velez, telling of the birth of a kitten, is taken by all concerned to mean that Reed has become a father. Epping forthwith decides to sign a contract in the baby's name.

All the parties concerned meet at a "dude" ranch, where the efforts of Errol in impersonating the peer, Miss Velez's attempt to "assume motherhood temporarily," and the final outcome to Reed's selling campaign are among the hilarious highlights leading to the hectic conclusion. Leslie Goodwins directed "Mexican Spitfire's Blessed Event."

Gay Comedy with Music

Studded with music and gay comedy, "Cinderella Swings It," with Guy Kibbee and Gloria Warren starring, is concerned with the staging of a revue for the benefit of the American war effort. Kibbee and a youthful band leader, Dick Hogan, are behind the project, which coincides with the visit of Gloria Warren to obtain recognition as a singer. Her eventual failure wins the sympathy of Kibbee, who endeavours to assist the girl. How the story works out with success crowning Kibbee's efforts, and the excellent triangular romance which is threaded throughout the film, makes the subject splendid fare for present-day kinemagoers.

"The Flag's Still There, Mr. Key" and "I Heard You Cried Last Night" are among the hit numbers featured. Dick Hogan, Helen Parrish and Leonid Kinskey are in the supporting cast of the film, which Christy Cabanne directed.

Great Thrills

Presenting Pat O'Brien and Randolph Scott in one of the most thrilling dramas out of Hollywood in recent months, "Bombardier" is essentially topical. Although Scott doesn't share O'Brien's ardent belief in the value of high-level bombing, and the now-famous Norden bomb sight, he accompanies him when O'Brien establishes a Bombardier School in New Mexico, and against his will flies the training 'planes in which the students learn to handle the intricate mechanism. Following the attack on Pearl Harbour O'Brien, promoted to colonel, is sent on a mission to bomb Tokio with a squadron of Flying Fortresses. Scott goes on ahead to light up the target with incendiaries, but is shot down just short of his objective. He and his crew bail out and land inside a big 'plane factory, where they are captured by the Japanese. Seizing his opportunity, Scott leaps aboard a petrol lorry, and with it sets fire to the plant. The flames lead O'Brien's bombers to the spot, and Scott goes to his death as the big bombs crash down to destroy the factory.

Made with the full co-operation of the U.S. Army Air Force, much of the picture was photographed at a big American Bombardier School, a singularly realistic background to the romance and rivalry of the plot. Anne Shirley has the leading feminine rôle, and Eddie Albert, Walter Reed and Barton MacLane are in prominent support. Richard Wallace directed "Bombardier."

Outdoor Romantic Drama

How a resourceful postal inspector defeats the efforts of a group of criminals to take over a stagecoach line and its profitable mail carrying contract during the exciting "eighties," is the theme of the new George O'Brien starring vehicle, "Stage to Chino."

The thrilling battles and stagecoach races that feature the film as O'Brien endeavours to save the company for its girl owner, make for the starring plot of the offering. Virginia Vale is the heroine. Hobart Cavanaugh, Glenn Strange, William Haade, Roy Barcroft are in the cast. Edward Killy directed.

Big RKO-Radio Winner

In every respect one of the most outstanding productions shown by RKO-Radio in recent years, "Mr. Lucky," in which Cary Grant has the starring rôle, tells the entertaining story of a romance between an earnest socialite welfare worker and a carefree gambler.

Laraine Day is the welfare worker, while Cary Grant is "Joe the Greek," owner of a big gambling ship, but at the moment very short of money and not caring where and how he gets it. Miss Day wants money, too, to buy medical supplies to send abroad, but when they meet she doesn't approve of Grant's suggestion that he operates a gambling concession at a big charity ball which the Relief Association is giving.

By trickery and charm, and aided by the fact that the girl is falling in love with him, Grant finally gets her consent to the scheme, although she is unaware that he is calmly planning to run off with the entire receipts. His biggest trick, however, backfires on him unexpectedly, and in a sudden burst of honesty he decides to play fair with the girl and the relief organisation.

This doesn't, however, suit his greedy ex-partner, and things begin to happen at great speed when the ball gets under way. The outcome leads to the picture's surprise ending—a conclusion heralded as one of the most dramatic and absorbing of any recent production.

The supporting cast is headed by Charles Bickford, Gladys Cooper and Alan Carney. In every way one of the most outstanding pictures of the present season, "Mr. Lucky" was directed by H. C. Potter.

In MR. LUCKY, Cary Grant portrays "Boss" Gambler Joe the Greek, and has as his feminine protagonist Laraine Day.

eanna's Latest rom G.F.D. Next Week

"HERS TO HOLD"

HE new Durbin picture from Universal, "Hers to Hold," l be Trade shown by G.F.D. t week, on Tuesday, August 17. 11.15 a.h. at the New Gallery. n "Hers to Hold" Deanna rbin is co-starred with that ular young actor Joseph ten, in an up-to-date love story. e sings four songs, among them famous Kashmiri song, and ks more lovely than ever in uisite gowns designed by rian for her. Her world-wide s and admirers will flock to a Deanna who has grown from popular little Universal girl r into a gracious and beautiful ng woman whose voice thrills re than ever. She has a per- t partner in Joseph Cotten, o plays the carefree young air- n, Bill Morley, with a gaiety charm that may surprise se who saw him as the sinister rderer in "Shadow of a ubt."

ne of the most interesting se- nces of the film is when nna's film father, Charles Win- ger, is showing kine pictures his daughter. The audience again shots from Deanna's r pictures—"Three Smart ls," etc.—in which she was in fathered in the film by rles Winninger, and the little ping girl contrasts with the ly grown-up Deanna of to-day. Hers to Hold" was directed Frank Ryan, and will be re- ed by G.F.D. soon. The sup ting cast includes Evelyn ers, Gus Schilling, Ludwig sel, Samuel S. Hinds and Fay m.

JUVENILES STEAL M. OF I. FILM

agistrates at the Birkenhead enile Court on August 5 im- d fines of 10s. and £1 respec- ly on two fourteen-year-old s who were charged with theft n M.O.I. film from the Savoy.

special constable told the rt that he saw a crowd of boys ding round whilst a roll of was being broken up. One of accused had a length of film in possession, and the other was ut to break off a piece. Accused itted entering the room at the y, where the films were stored, said that the door was wide n.

. L. Crawford, manager of the y, stated the pieces of film been recovered, and the only age was the shortening of the which had a nominal value of r £5.

e chairman of the magistrates there had been a certain unt of laxity in leaving the in a room with an unlocked , only a few steps up from the et. The licensee, he added a certain responsibility in ing the films under control.

BECKENHAM S.O. DEMAND

Council's Letter to the Circuits

As indicated last week, a long letter has been sent by the Beckenham Corporation to Odeon and A.B.C. as the proprietors of the kinemas which have kept their doors closed on Sundays since July because of the onerous terms dictated as the price of opening.

The Town Clerk's communication, acknowledging the attitude of the two circuits in objecting to the submission of accounts, proceeds at considerable length to a recapitulation of the position. It goes on :—

> For the year 1943 the Council (though reverting to the 75 per cent.) agreed to a certain variation in the calculation of profits which has the effect of reducing the total call by a few hundred pounds in the year. A spirit of accommodation has thus been displayed.
>
> The proprietors have been granted the permits for Sunday opening which they keenly sought; throughout, the Council have declined to take the full profits to which they are entitled, and a margin of profit has remained with the proprietors; concessions have been granted as above indicated; and the Council have consistently acted in accordance with the law.
>
> They have not desired that the kinemas be closed on Sundays, indeed they much regret the decision to close them. But they feel justified in their contention that the responsibility for the decision is not theirs.

The Proprietors' Answer

While it is satisfactory to be officially assured of the Council's regret at the closing of the halls in question—Regal, Beckenham, and Odeons at Elmers End and West Wickham—it is no part of the owner-companies' policy to pay for the privilege at the rate of 75 per cent. of the profits, nor to disclose their accounts. Replies have been sent to the Town Clerk.

TWO KINEMAS REOPENED

The King's Hall, 15, High Street, Lewisham, which was damaged by enemy action in September, 1940, will reopen on Monday, August 16, at 2 p.m. by Members Cinemas. (1943), Ltd., of which Jack Rose is managing director.

After being closed for four days whilst repairs were carried out, New Oxford kinema, Manchester, a J. F. Emery theatre, reopened last week and did better business than ever. The theatre had to close after a section of the plaster ceiling round the balcony collapsed and caused slight injury to eleven people. It is believed the mishap was caused by the vibrations set up by street traffic.

Newcastle Manager Passes

The death has occurred suddenly of J. Sanders, manager of the Queen's, Newcastle, since February, 1938. Mr. Sanders, who was 53, was working on the previous night and was apparently in good health. In 1928 Mr. Sanders went to South Shields as manager of the Scala. He was employed by G.-B. for many years, and previously worked for the Thompson Collins Circuit.

When in South Shields he was Regimental Sergeant-Major of the Howitzer Battery, R.F.A., and was a well-known local marksman. He leaves a widow, son and daughter.

NAMES IN THE NEWS

Birmingham Promotion — Barnsley Changes — Bristol Resignation — Odeon's new Southern D.E.—Imbrey for Harrogate

Well-deserved promotion has come the way of **David J. Ludlow,** for the past five years manager of the Kingsway, King's Heath, Birmingham. He has just been appointed Area Supervisor on the Clifton circuit. As well known in musical as in managerial circles, Mr. Ludlow, who is a talented violinist, first became associated with kinemas by acting as deputy in local orchestras. In November, 1922, he commenced sixteen years' service as musical director of the Brettell circuit, with headquarters at the Palladium, Hockley, of which house he subsequently became manager. Prior to going to the Kingsway he had charge of the Piccadilly, Sparkbrook, and the Imperial, Moseley. His successor at the Kingsway is Cecil L. Hodgkinson.

R. Wroe-Johnson, manager of the Alhambra Theatre since April, 1941, has left Barnsley to take up a similar jab at the Odeon, Portsmouth. He is succeeded by **James Payne Taylor,** a native of Stockport. Mr. Wroe-Johnson started in the business at 17, as assistant manager at the Theatre Royal, Bolton. He then went to the Majestic, Bolton, as manager-lessee when only 19. In November, 1940, he went to the Devonshire Theatre, Salford, and a year later joined the Odeon Circuit. He married when in Barnsley.

Mr. Taylor has been with the Odeon Circuit two years as house manager at Hanley, and relief manager in the Midland control. He was formerly a professional golfer, and, in 1940, when he tried to join up, he was refused on medical grounds

W. E. Alway, manager of Olympia, Bristol, has resigned that position to take up an appointment in the Fire Guard Service, after having been at the kinema for some 23 years. Starting in the operating box, he later became foreman and assistant to Frank Justin and became responsible for the publicity department—some of the displays he put over have been described in the KINE. over a period of years. Two years ago, on the untimely death of Frank Justin, Mr. Alway was appointed manager of the house. He has been a voluntary member of the Civil Defence organisation since the beginning of the war.

Jack Mowbray, who has been chief engineer at the Odeon, Worthing, since the theatre opened in March, 1934, has now been appointed district engineer for Southern Odeon area, with H.Q. at Worthing. One of the most popular "chiefs" of the circuit, he carries with him the heartiest congratulations and good wishes of all his co-workers, and, in the words of Gerald Masters, manager of Odeon, Worthing, "here at Worthing we are losing not only a highly skilled and experienced technician, but a man we have all been proud to count as a real friend. I, personally, shall miss him all the time."

News has been received from **A/C Roy Pearce,** former organist at the Odeon, Weston-super-Mare, who is now in India with the R.A.F. During a stay in South Africa he says he played on several church and theatre organs, and gave five broadcasts on a Hammond organ. It was the first time he had played on a Hammond.

E. Dick Simpson has resigned from Odeon owing to ill-health. He has been on sick leave for over three months, having temporarily lost his sight, due to the effects of enemy action in 1940. Although making good progress he is hoping to find a suitable position in or around his old base of Torquay, so that he can continue with necessary medical treatment. Simpson has been with Odeon for over 2½ years, and during that period had the unique pleasure of receiving eight staff presentations from different theatres. He started his career in the show business with Classics some years ago.

George Guthrie, manager of the Palace Cinema, Aberdeen, for the past year, has left to take up an appointment as general manager of the Odeon, Leeds.

Gordon H. Imbrey, who was for three years in charge of the Regal, Canterbury, during the Battle of Britain period and until the time a direct hit put the theatre out of commission has been transferred to management of the Regal, Harrogate.

At the time Adolf's tip-and-run satellites used the Regal for a target Mr. Imbrey was firewatching and was included in their dropped present, but luckily escaped with minor injuries.

Claude Solomon Returns to Pathe

With nearly a quarter of a century's record of service in Midland renting circles to his credit, Claude Solomon, who recently resigned the position of Midland manager for Paramount, has resumed charge of the Birmingham branch of Pathé.

Immediately after the August Bank Holiday week-end break exhibitors found him occupying his old headquarters at 59, John Bright Street, where for fifteen years prior to November last he watched the interests of A.B.P.C. and Pathé Companies.

Entering the Trade as Nottingham representative of the old Stoll Film Co., immediately after the last war, two years later he was appointed manager of the Birmingham branch. Seven years later he had charge of the Midland interests of First National for a brief period prior to taking over those of A.B.P.C.

MAYOR COMMENDS "WORLD OF PLENTY"

Following the preview of the M. of I.'s "World of Plenty" at the Paramount Theatre, Liverpool, on Thursday there was an informal discussion in which the Lord Mayor (Ald. R. Duncan French, J.P.) and civic and commercial representatives expressed their approval of the manner in which this, the most outstanding of all food films, had been executed.

The film has the form and authority of a documentary film, it was declared, and the dramatic continuity of a feature.

It is expected the film will be released in Liverpool in the near future and afterwards will be available on 16-mm. stock for showing in factories and schools.

Franklin Pangborn • Alexander D'Arcy • Mr. Atlas (The 'Thin Man' dog)

Directed by Norman Z. McLeod • Executive Producer Milton H. Bren

Provincial Trade Shows

NEWCASTLE
Friday, Aug. 13, 1943, Grainger Theatre, 10.45 a.m.

GLASGOW
Tuesday, August 17, 1943, Playhouse, 10.45 a.m.

CARDIFF
Thursday, August 19, 1943, Park Hall, 10.45 a.m.

LEEDS
Tuesday, August 24, 1943, Tower, 10.30 a.m.

RENOWN PICTURES CORPORATION LIMITED

113 WARDOUR STREET, LONDON, W.1.

RTIEST COMEDY
OF THE Y
A Grand
Glorious
riot of Lo
and
Laughte
HAL
ROACH R
FREDRIC
MARC
VIRGINIA
B B
THERE GOES
MY HEART

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Bataan (M-G-M)—American.	114 min. (A)	Robert Taylor, George Murphy, Thos. Mitchell.	Spectacular action melodrama fashioned in the heroic "Nine Men" tradition. Story grim but inspiring, acting superb and thrills terrific.	Outstanding real war melodrama. Not suitable for youngsters.
Black Shadow (Columbia)—American.	60 min. (U)	Bill Elliott, Tex Ritter, Adele Mara.	Pocket-size outdoor melodrama. Story evergreen, acting vigorous, action fast and climax exciting.	Good support for industrial and juvenile audiences.
***Brains Trust No. 2** (Anglo-American)—British.	33 min. (U)	Donald McCulloch, and Resident Members of the Brains Trust.	Entertaining and intellectually stimulating contribution to the popular Brains Trust series.	Very good general fill-up. Excellent for the family.
***Butler's Dilemma, The** (Anglo-American)—British.	85 min. (U)	Richard Hearne, Francis Sullivan, Hermione Gingold.	Farcical comedy of British manufacture. Story sketchy, but slapstick interludes popular, cast imposing and staging good.	Sound quota comedy programmer. Safe for youngsters.
Charlie Chaplin Festival (Anglo-American)—American.	80 min. (U)	Charlie Chaplin, Edna Purviance.	Riotous symposium containing four of Charlie Chaplin's greatest comedies. Presentation showmanlike.	Capital comedy novelty booking for all classes. Great for the family.
City of Missing Girls (Renown)—American.	57 min. (A)	H. B. Warner, Astrid Allwyn, John Archer.	Lurid melodrama of exploitation of showgirls by ruthless racketeer. Technically below standard but colourful detail. Feminine appeal slight, acting adequate.	Second feature for average industrial hall. Not suitable for youngsters.
Cowboy in Manhattan (G.F.D.-Universal)—American.	59 min. (U)	Robert Paige, Frances Langford, Leon Errol.	Snappy cameo comedy musicale. Story bright, and staging and tunes attractive.	Capital light support for all classes. Family included.
***Flemish Farm, The** (General-F.D.)—British.	82 min. (U)	Clive Brook, Clifford Evans, Jane Baxter.	Sincere and moving stout-fellow adventure melodrama set in Nazi occupied Belgium. Story novel, acting natural and photography imaginative.	Good booking, particularly for the better-class hall. Safe for the family.
***Girl in the Taxi** (Ealing Distribution)—British.	70 min. (A)	Frances Day, Lawrence Grossmith, Henri Garat.	Screen adaptation of tuneful musical comedy with witty and spontaneous gaiety.	Good light comedy booking. Not for juveniles.
†**Heaven Can Wait** (20th Century-Fox)—American.	112 min. (A)	Gene Tierney, Don Ameche, Charles Coburn.	Gay, sophisticated and sentimental domestic cavalcade in Technicolor. Story clever, characterisation smooth, direction brilliant and staging lavish.	Excellent general booking. Too smart for the kiddies.
I'll Sell My Life (Renown)—American.	60 min. (A)	Rose Hobart, Michael Whale, Joan Woodbury.	Romantic crime melodrama with a novel and intriguing theme. Staging unpretentious, acting adequate and climax exciting. Full review next week.	Reliable supporting proposition for the industrial masses. Hardly suitable for juveniles.
Iron Road, The (United Artists)—American.	76 min. (A)	Richard Dix, Jane Wyatt, Albert Dekker.	Spectacular period outdoor romantic melodrama. Story pugilistically impressive, acting versatile and staging picturesque.	Good Western "thick-ear." Nothing to harm youngsters.
***Laburnum Grove** (Ealing Distribution)—British.	72 min. (A)	Edmund Gwenn, Cedric Hardwicke, Victoria Hopper.	Brilliant comedy drama, cleverly adapted from Priestley's successful play of suburbia. Good in every respect.	Good general booking. Nothing to harm youngsters.
***Pictorial Revue for 1943** (Pathe)—British.	39 min. (U)	Tommy Handley, Hutch, Oliver Wakefield, etc.	A cleverly balanced programme of short turns by selected stars of vaudeville and radio. Thoroughly entertaining and comprehensive variety bill.	Good filler. Variety at its best. Amusement for everybody.
†**Salute to the Marines** (M-G-M)—American.	101 min. (A)	Wallace Beery, Fay Bainter, Reginald Owen.	Spectacular war in the Pacific adventure melodrama, in Technicolor, built around a tough marine. First half somewhat laboured, but star's performance good and climax terrific.	Good title and star booking. Should not harm youngsters.
***Schweik's New Adventures** (Eden Films)—British.	85 min. (U)	Lloyd Pearson, Margaret McGrath.	Comedy about Occupied Czecho-Slovakia written by famous Czech humorist. Naive but nevertheless interesting and entertaining.	Good specialised hall booking, but well worth a trial at other halls.
There Goes my Heart (Renown)—American.	85 min. (U)	Fredric March, Virginia Bruce, Patsy Kelly.	Bright and entertaining comedy of heiress who wants a change and gets it.	Capital entertainment for all houses.
Topper Takes a Trip (Renown)—American.	80 min. (A)	Constance Bennett, Roland Young, Billie Burke.	Hilarious comedy of the supernatural. Clever story, great artists and brilliant trick camera work.	Excellent reissue of a laughter-maker. Nothing to harm youngsters.
Wrongly Accused (Columbia)—American.	58 min. (U)	Chas. Starrett, Russell Hayden, Luana Walters.	Robust Western in which cowboy avenges the murder of his friend. Clear-cut story, sustained action, music, song and romance.	Reliable second for industrial halls. Good for youngsters.

* A British Picture. † In Technicolor.

REVIEWS FOR SHOWMEN

Heaven Can Wait

20th Century-Fox. American (A). In Technicolor. Directed by Ernst Lubitsch. Featuring Gene Tierney, Don Ameche and Charles Coburn. 10,097 *feet. Release not fixed.*

GAY, sophisticated yet sentimental domestic cavalcade, photographed in Technicolor, covering the rich, if slightly selfish, life and appropriate death of a man who loved life and the ladies, but never deliberately harmed anyone. The central character is depicted as a person no better or worse than the average, or of his class, and his many losing battles with temptation, inevitably followed by generous self-abasement, pattern into a screen play which throws a shrewd and brilliant satirical light on life. The delicate reflections, brilliantly illumined by the genius of Ernst Lubitsch, make impeccable light entertainment. With all its highly burnished wit and penetrating observation it is a great woman's picture. Excellent general booking.

Story.—Henry Van Cleve, a wealthy industrialist who had led a full and not particularly God-fearing life, dies at the age of twenty and voluntarily goes to Hell, but his Excellency the Devil demands to hear his life story before admitting him. The autobiography promptly opens with Henry's birth and proceeds to give a cursory tabulation of his babyhood, boyhood and adolescent escadilloes. In 1898 Henry, now twenty-six, calls for Martha, fiancee of his pompous cousin, Albert, and elopes with her. Hugo Van Cleve, Henry's grandfather, gives the couple his blessing.

A son is born of their marriage, but when the boy, whom they name Jack, reaches the age of ten Henry goes off the rails and is brought out. Martha decides to divorce him, but he soon wins her back. Shortly after their silver wedding anniversary Martha dies. Meanwhile Jack proves himself a chip of the old block and he eventually takes over his father's business.

Henry's loneliness prompts him to have a last fling, but the memory of Martha helps to keep him in check. On his seventieth birthday he is taken ill and the sight of his particularly plain nurse aggravates his condition. The night nurse turns out to be a dazzling blonde, but her unexpected appearance causes Henry's temperature to rise rapidly. He dies in congenial circumstances. The Devil takes in all that Henry has said, but thinks that with Martha's help he might optimistically apply at the "other place."

Acting.—Don Ameche gives a natural, smooth and convincingly graduated performance as the not-so-bad Henry, and Gene Tierney easily contributes her best portrayal as the sympathetic and understanding Martha. Charles Coburn, Marjorie Main, Allyn Joslyn, Spring Byington, Eugene Palette and Laird Cregar also register in direct support.

Production.—The biographical tale is so subtly coloured by the various women in the hero's life that it acquires both humanity and piquancy without transgressing the canons of good taste. It also promotes through its delightfully composed vignettes an irresistible nostalgic quality.

The first half is perhaps a little vague, but once it becomes plain that the play has no moral or purpose, but is purely a clever and delightly satirical commentary on life it quickly acquires bouquet and flavour. It subtly encourages feminine appeal, too. The intimate scenes between husband and wife are truly delightful. And the death sequence is devilishly clever in its execution. Talking with the Devil the picture not only begins and ends in Hades, but is, as we have already managed to convey, a hell of a good one.

Points of Appeal.—Clever, appealing and witty story, brilliant direction, effective period atmosphere, smart dialogue, impeccable characterisation, Technicolor, and big name, star and director values.

Salute to the Marines

M-G-M. American (A). In Technicolor. Directed by S. Sylvan Simon. Featuring Wallace Beery, Fay Bainter and Reginald Owen. 9,134 *feet. Release not fixed.*

SPECTACULAR if somewhat leaden-footed Pacific war adventure melodrama, telling in Technicolor how a tough old marine achieves his life-long ambition to win a medal in the service of his country while enjoying, or rather enduring, well-earned retirement in the Philippines.

The last 30 minutes, which, incidentally, are vividly reminiscent of "Bataan," contain plenty of meat, thought-provoking action, but the first hour is little more than laboured flag-wagging, slyly interspersed with conventional romance. Happily, the star's personality and the resources of Technicolor make the preliminaries tolerable. Good star and title booking for the masses, and, in spite of its "A" certificate, the family.

Story.—William Bailey, a tough and intensely patriotic sergeant-major in the marines, devotes his life to the training of fighting men, but never sees any actual fighting himself. After 30 years he reluctantly retires and abandons all hope of winning a medal. He joins his wife, Jennie, and his attractive daughter, Helen, but just as he begins to get fed up with his wife's pacifist views and friends the Japs invade.

The leader of the pacifist element turns out to be a fifth columnist, but Bailey proves equal to the emergency. He rallies the natives whom he had previously trained, and, together with Rufus Cleveland and Randall James, junior officer rivals for Helen, fights a successful delaying action. He and Jennie die in the line of duty, but he receives posthumously the coveted medal.

Acting.—Wallace Beery has played the tough marine so many times before that he has no difficulty in cake-walking the rôle of Bailey. Fay Bainter convinces as the misguided Jennie, and Marilyn Maxwell supplies a welcome touch of glamour as Helen. There is an attractive supporting cast.

Production.—The greater part of the running time is occupied in giving the stalwart hero a build-up. The glorification of the Marines entertains up to a point, but beyond that the alien sentiment becomes a little tiresome. Nevertheless, the spectacular and thrilling climax is good money's worth. The hectic last lap and Technicolor put it well in the running. So do its title and star values.

Points of Appeal.—Tough, good-humoured portrayal by Wallace Beery, sound support, clean sentiment, thrilling and showmanlike climax, Technicolor and title and star values.

Bataan

M-G-M. American (A). Directed by Tay Garnett. Featuring Robert Taylor, George Murphy and Thomas Mitchell. 10,265 *feet. Release not fixed.*

SPECTACULAR action melodrama, set in the Philippines shortly after America's entry into the war, depicting the deathless heroism of thirteen men who, at the cost of their own lives, held up Japanese hordes long enough for General MacArthur to regroup his battered and scattered forces. It is a man's rather than a woman's film; it has no women in the cast, let alone a love interest, very little humour and is not afraid to show men killing and being killed; but with all its ugly, stomach-turning evidence of the horror and bestiality of war it grips and stirs the imagination. Because of this it demands—and merits—wide box-office representation. Its star and title values are as impressive as its subject-matter. Outstanding real war melodrama.

Story.—Bill Dane, a sergeant in the regular army, a captain, a flight lieutenant, a couple of corporals and eight men, some old-timers, some war-time recruits and some coloured, are ordered to blow up a bridge leading to Bataan and so impede the advance of the Japs. The captain is soon a fatal casualty and the lieutenant instructs Dane to take over. Todd, a tough corporal, wanted for murder and recognised by Dane, is a little troublesome, but Sailor, a young recruit, is particularly eager to get his first Jap.

The others are also determined to see it through to the end. The bridge is damaged and later the lieutenant, badly wounded while taking off in a hastily repaired plane, settles matters by deliberately flying into what's left. Meanwhile, the Japs take a steady toll of the rest. Before long, only Dane, Sailor and Todd, now an army in himself, are left, but they practically wipe out the Japs before they, too, go to their death.

Acting.—Robert Taylor, Lloyd Nolan and Robert Walker gives superb portrayals as Dane, Todd and Sailor. Thomas Mitchell, George Murphy, Lee Bowman and Barry Nelson also deserve mention.

Production.—The story, although obviously based on recent history, gains much of its inspiration from the words "it doesn't matter where a man dies as long as he dies for freedom." Its point, as well as its tribute to both the war-time and regular soldier, is underlined by some of the most grimly realistic hand-to-hand fighting ever seen on the screen, and to our minds its message and unforgettable climax justify the grisly means.

In spite of the fact that the public is fast tiring of war films, and this, America's powerful and eloquent answer to our "Nine Men," is one of the most hair-raising of them all, we consider it a worthwhile gamble. Our reasons are based on its gripping and exalting realism, and supported by its obvious star and title values.

Points of Appeal.—Powerful story, fine sentiment, superb acting, stark realism, breathtaking thrills, intriguing title and terrific star values.

Cowboy in Manhattan

General F.D.-Universal. American (U). Directed by Frank Woodruff. Featuring Robert Paige, Frances Langford and Leon Errol. 5,340 *feet. Release not fixed.*

SNAPPY cameo comedy musicale concerning a smart young song-writer from Texas who tricks a slick Broadway producer into featuring his numbers. The tale, which makes ample provision for romance, works out well, and, at the same time, furnishes an effective platform for popular ditties. The cast is both versatile and attractive. Capital light support for all classes.

Story.—Ace Robbins, a Broadway producer, sells the idea of backing a musical play about their part of the country to a group of Texas hotel owners. Bob Allen, song-writer nephew of Wild Bill, a wealthy old-timer, determines to get his numbers featured in the production. Ace, who has arranged to star Babs Lee, a popular favourite, turns down Bob's tunes at first, but changes his mind when Bob thinks up a clever publicity stunt.

The gag, which calls on Bob to pose as a cattle king, buy up all the tickets for the opening week and fall for Babs, leads to a few unexpected complications involving kidnappers, but all comes right in the end.

Acting. — Frances Langford and Robert Paige act adequately and sing pleasantly as Babs and Bob, and Walter Catlett and Leon Errol put in good work in comedy rôles.

Production.—The story is not strong, neither is it original, but it paves the way to an agreeable mixture of music, song and laughter. Its gay design and neat footage make it a particularly useful and attractive second. Star values are the cherry in the cocktail.

Points of Appeal.—Bright and lively story, popular and versatile cast and good tunes and staging.

Continued on page 18

CHARLES
LAUGHTON ★ O'HARA
MAUREEN
IN
with GEORGE SANDERS · WALTER SLEZAK
KENT SMITH · UNA O'CONNOR
A JEAN RENOIR-DUDLEY NICHOLS PRODUCTION
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Continued from page 15

The Flemish Farm

General F.D. British (U). Directed by Jeffrey Dell. Featuring Clive Brook, Clifford Evans and Jane Baxter. 7,353 feet. Release not fixed.

SPECTACULAR, if unhurried, "stout fellow" adventure melodrama, set for the most part in Nazi-occupied Belgium and based on fact, describing a courageous and intensely patriotic young Belgian flying officer's hazardous mission to his own country to bring back his squadron's flag, hastily buried to prevent its fall into enemy hands. The lofty and authentic narrative is handled with dignity—the principal characters, although representing Belgians, are very old-school-tie, speak in a whisper and refuse to be flurried—and it is photographed artistically, but it would have been even surer of general appeal if it had put punch before style. Nevertheless, it displays imagination and deserves a hand on many counts. Good British-made war fare, particularly for the carriage trade.

Story.—Major Lessart, a squadron commander in the Belgian Air Force, gives instructions for the regimental flag to be buried at sea, following the news that Belgium has capitulated. The ceremony is carried out with full military honours, yet unknown to all but Lessart and Matagne, a trustworthy young pilot, a substitute is used and the real flag buried on a Flemish farm. Matagne secretly marries Trescha, the farmer's daughter, and shortly afterwards he and the squadron are instructed to fly to England.

Duclos, another pilot, is afraid that Matagne may be tempted to stay with Trescha. Rather than take any chances he knocks Matagne out and carries him off in his own 'plane. Matagne takes Duclos' doubting of his honour badly at first, but eventually the two shake hands. Matagne confides in Duclos that he is determined to return to Belgium and bring back the flag, but before he can put his plan into operation he is killed in the Battle of Britain. Duclos takes over, and, after being dropped by parachute, contacts Lessart, now a valuable undercover man. He secures forged papers and makes for the farm. Trescha is bitter when she hears of Matagne's death, but later co-operates with Duclos. After many narrow escapes, Duclos finally succeeds in getting the flag safely to England.

Acting.—Clifford Evans contributes a cool portrayal as Duclos, and Clive Brook and Philip Friend are adequate as Lessart and Matagne, but Jane Baxter has a very limited range as Trescha. The supporting players, too, are adequate, but all are more English than Belgian.

Production.—The story is, in spite of its occupied country locale, novel, yet, strangely enough, it frequently lacks punch. The director has made the most of the patriotic and sentimental reasons which prompt the fight for the flag, but is a little too casual when it comes to carrying out the hazardous mission.

Its lack of breathless action and popular romance, or rather refusal to play to the gallery, makes it a somewhat ticklish proposition for the industrial element, but on the other hand, its graceful and artistic approach should commend it to those who are prepared to exercise their imagination. Anyway, star and title values do much to adjust box-office balance. And it's quota, too!

Points of Appeal.—Intriguing and original story, sincere characterisation, artistic camera work, quota angle, good title and popular English stars.

Schweik's New Adventures

Eden Films. British. Directed by Karel Lamac. Featuring Lloyd Pearson and Margaret McGrath. Approximately 7,000 feet. Release date not fixed.

IN a foreword to the picture H.E. the Foreign Minister of Czecho Slovakia, Jan Masaryk, says that if a people loses its humour it also loses its soul. This story by the famous Czech humorist, Jaroslav Hasek, is a long leg-pull at the expense of the Gestapo in occupation of his country. Simple humour with underlying tragedy. It shows how difficult it is to kill the spirit of a gallant nation.

Story.—Schweik, a good-tempered patriot, who is not so foolish as he looks, is detailed to find the plans of hidden ammunition dumps so that they do not fall into enemy hands.

The plans are hidden in the four of hearts of a pack of cards, and his search for them leads him to a concentration camp; then he acts the part of a butler to a drunken Gestapo chief and later helps to blow up an ammunition train. Eventually, he tracks down the pack which is in German hands and manages by a trick to destroy the precious card.

Acting.—Lloyd Pearson plays Schweik broadly in robust comedian style. The rest of the cast do all that is required of them quite efficiently.

Production.—There is nothing pretentious about the production. It is simple, naive humour put over at the expense of the Germans, but now and then the tragic position of the Czechs is stressed. Actually, it is a plea for the nation to be of good heart and trick the aggressors as often as possible. That was the idea of the book which was published secretly in Czecho Slovakia. Schweik was a character in World War No. 1, when Hasek's book, "Good Soldier Schweik," became a best-seller. The main criticism is that there are too many English colloqualisms and the picture runs rather to length.

Points of Appeal.—Its simple humour should have mass appeal, and its interesting history is a sound asset.

Pictorial Revue of 1943

Pathé. British (U). Compiled by Fred Watts. Featuring Rob Wilton, Tommy Handley, Albert Sandler and others. Compèred by Frank Phillips. 3,600 feet. Immediate release.

A WELL-BALANCED variety bill, with first-class selection from to-day's stars of vaudeville and radio. Comprising 12 slickly put over items, including monologues by Tommy Handley and Oliver Wakefield, musical numbers by Albert Sandler, "Hutch," Big Bill Campbell and Oscar Rabin with his Band, juggling turns by Rebla and Lavanda, a heart-to-heart talk from Saucy Suzette Tarri with Rob Wilton to complete the programme, the whole makes up a splendid little featurette to bring the versatility of vaudeville to the screen.

Useful programme filler and registered for British Feature Quota.

City of Missing Girls

Renown. American (A). Directed by Elmer Clifton. Featuring H. B. Warner, Astrid Allwyn and John Archer. 5,171 feet. Release not fixed.

LURID melodrama of the exploitation of showgirls by a ruthless racketeer. Obviously a fairly old film, the technical qualities are not up to present-day standards, but the development has punch and the detail is colourful in a crude sort of way. Admittedly it is rather roughstuff, but it should find a place as a second feature in the average industrial hall.

Story.—James Horton, a young assistant to the District Attorney, is sent to unravel the mystery of missing showgirls, but is unable to bring any evidence against King Peterson, the man he suspects. His girl friend, Nora Page, a reporter, is a liability rather than an asset to his efforts, but she turns up trumps when the situation gets too hot and he is threatened with dismissal.

She poses as a showgirl, approaches Peterson for a job, only to learn later that her father is also involved. Her father is killed, but her action brings Peterson to book and she and James find happiness together.

Acting.—H. B. Warner is satisfactory in the role of a detective, and John Archer is adequate as James. Astrid Allwyn is apt to overact as Nora, and Philip Van Zandt is, like most of the other bad characters in the a little too obvious.

Production.—This is thic[k]ear stuff fo very easily pleased type [o]f patron. photography is not good j[u]dged by pr day standards, nor is the s[i]nging partic ambitious. Where patrons [d]o not take entertainment seriously, [h]owever, and partial to highly-coloured m[e]lodrama, it get by as a second feature.

Points of Appeal.—Intrig[u]g title, ade cast and forceful melodra[m].

The Charlie Chap[l]in Festi

Anglo-American. Americ[a]n (U). Dir not named. Featuring Charlie Chaplin Edna Purviance. 7,200 feet. Release not f

RIOTOUS period comedy album, com ing appropriate musica[l] accompanim embracing four of Charlie Chaplin's gre silent successes. The titles are "The I[m]grant," "The Adventurer," "The Cure" "Easy Street," and each seems funnier its predecessor. The high total of laughs justifies the showmanlike experiment. Ca novelty booking, one with irresistible family and juvenile appeal.

Production.—The idea of releasing fou Charlie Chaplin's best comedies in maga form is an excellent one. In the first Ch is seen as a poor immigrant, in the secon an escaped convict, in the third as the boarder in a convalescent home, and in fourth as a cop with a tough beat. In eac puts over many ageless slapstick gags subtly punctuates them with tender sentim

His technique develops a slight sameness the time-honoured museum pieces unfold, he is, nevertheless, the big exception to rule that it is possible to have too much good thing.

Cleverly devised musical accompanim and telling sound effects smoothly round a rare comedy treat. It will ap nostalgically to the old 'uns, and, at the s time, give the young 'uns an opportunity seeing the screen's greatest mimer at his b

Points of Appeal.—Big novelty and explo tion values, crowded succession of everg laughs and terrific star and title angles.

Brains Trust No. 2

Anglo-American. British (U). Directed Howard Thomas and Donald Taylor. F turing Dr. C. E. M. Joad, Commander Cam bell, Dr. Julian Huxley, Dr. Malc Sargent and Donald McCulloch. 3,100 f Release not fixed.

ENTERTAINING and intellectually stim lating "Any Questions" inter featurette picturising a sitting of the B.B.C most popular item. The second of the ser and the third to be shown, it compares m than favourably with its predecessors. quality novelty offering, and quota at that needs no further introduction or recommen tion. Very good general fill up.

Production.—The leading questions of th the latest, but by no means the least, of t intriguing Brains Trust offerings are: "W is the artistic temperament?"; "What is t basis of mutual attraction?"; "What refor would each member of the Brains Trust ma if given the opportunity?"; "How can ensure that serving soldiers can have adequa political representation?"; "How soon bef the human race becomes extinct"; a "What is the ideal size of a city?"

Each question is controversial, but the re dent members of the Brains Trust and Edith Summerskill, the able and attracti "guest artist," do not hesitate to weigh The sum total of their contributions, nea punctuated with brilliant interjections Question-Master Donald McCulloch, w excels himself, provides much food thought and even more entertainment. family and good-class hall appeal is obvio So are its title values.

Points of Appeal.—Title and star value intriguing questions and answers, adequa technical presentation and quota ticket.

The Butler's Dilemma

Anglo-American. British (U). Directed by Leslie Hiscott. Featuring Richard Hearne, Francis Sullivan and Hermione Gingold. 7,668 feet. Release not fixed.

FARCICAL comedy of British manufacture describing the many hectic misadventures of a shy lover who poses as a butler in his girl's home to discharge a gambling debt, but, getting innocently mixed up with crooks, bumps against many unexpected snags. The story is neither clever nor snappy, but luckily its wild theatrical imbecilities are effectively interspersed with popular slapstick. Its wholesome buffoonery, together with its good staging and all-star cast, makes it an acceptable light booking for the industrial masses. It should suit the family, too. Sound quota comedy "programmer."

Story. — Rodney Playfair, an unlucky gambler, loses to Bailey, tough promoter of roulette parties, and agrees to pose as Chapman, butler in the home of his girl, Ann Carrington, to pay the debt. Bailey, aided by Clifford, Rodney's rival for Ann, plans to use the Carrington apartment for gambling purposes while the family is on holiday.

Rodney is unaware of the scheme and of the fact that the real Chapman is wanted by the police. Eventually he gets wise to the many games, but he, nevertheless, has many breathless moments before he meets his obligations, clears himself of suspicion, and gets Ann to say "yes."

Acting.—Richard Hearne puts over some clever acrobatics in the dual rôle of Rodney and Chapman. Judy Kelly is adequate as Ann, and Hermione Gingold, Ronald Shiner and Wally Patch improvise well in direct support.

Production.—The comedy depends more on the resourcefulness of the cast than its story for its laughs, but, although it would have been twice as good had it been half as long, it manages to get by. Its elegant staging does much to cloak its length, while its glittering array of West End talent contributes a valuable touch of class. Its quota ticket is another attribute which cannot be ignored.

Points of Appeal.—Wholesome knockabout, intriguing title, very good staging and all-star stage cast.

Wrongly Accused

Columbia. American (U). Directed by William Berke. Featuring Charles Starrett, Russell Hayden and Luana Walters. 5,269 feet. Release not fixed.

ROBUST Western, telling how a rancher assumes the rôle of deputy marshal to apprehend the killer of his best friend, and, at the same time, rid a community of a crooked sheriff and his gang. With its many convincingly staged fistic bouts, hard riding, music and song, it contains all the popular Western ingredients, and a sound cast interprets the clear-cut story in a business-like, realistic manner. It is one which should go down especially well with youngsters and make a reliable second in industrial halls.

Story.—When U.S. Marshal Dave Upjohn arrives in Sundown to investigate lawlessness he is promptly bumped off by Sheriff Arnold, who runs his office mainly to exploit the ranchers. Steve Carlton, a cowboy, comes to town to find his friend's killer, and learns from Arnold that he suspects the people in a nearby community who are known for their toughness.

Steve visits them and soon has strong reason to believe that Lucky Shelton is his man. However, Lucky proves his innocence and informs Steve that he and his people are merely living there to escape the ruinous taxes levied by Arnold. Lucky and Steve then join forces, Arnold is tricked into confession and law and order are established for good.

Acting.—Charles Starrett is a virile cowboy and Russell Hayden, his robust rival and later his eager helper. Cliff Edwards supplies the slight comedy and occasional music, Luana Walters is an attractive heroine, and Alan Bridge a villainous enough sheriff.

Production.—The development is taken up a little too much with fisticuffs, and they become somewhat monotonous, but the contestants do not pull their punches and the robust treatment should satisfy the average Western fan. All the usual action highlights are there.

Points of Appeal.—Easily followed story, sustained action, picturesque scenery, stars and well-known supporting players.

Black Shadow

Columbia. American (U). Directed by Lambert Hillyer. Featuring Bill Elliott, Tex Ritter and Adele Mara. 5,463 feet. Release not fixed.

POCKET-SIZED outdoor melodrama, with colourful period trimmings and appropriate songs, recounting the exploits of a Californian who turns masked rider to avenge the death of his brother and help a young girl in distress. The story is artless and the acting rather heavy-handed, but its rousing penultimate action, nevertheless, puts it in the second, if not the first light of Westerns. Sound supporting offering, particularly for industrial and juvenile audiences.

Story.—Joaquin Murietta, a Californian, and his young brother, a couple of successful prospectors, are attacked by Jeff Gorman and Gil Kirby, two crooks. Joaquin survives a beating-up, but his brother is killed. Joaquin seeks revenge by disguising himself as the Black Shadow. Anita Morrell, a pretty girl owner of a gold mine, is the second victim of Gorman and Kirby. Joaquin eventually learns of this, and, with the unofficial help of Tex Lake, a marshal, ultimately kills the two evil birds with one stone.

Acting.—Bill Elliott meets all demands as Joaquin alias the Black Shadow, Adele Mara is an attractive heroine, and Dick Curtis and Robert Fiske are in their element as the villains.

Production.—The story is on the whole briskly told, and its strenuous action, together with its rousing climax, guarantees it industrial approbation. At the same time, it marks it down as a wholesome attraction for the kiddie car trade. Its convenient footage is not the least of its attributes.

Points of Appeal.—Spirited, evergreen plot, robust characterisation, picturesque costumes and staging, good fights and thrilling climax.

The Iron Road

United Artists. American (A). Directed by Leslie Selander. Featuring Richard Dix, Jane Wyatt and Albert Dekker. 6,883 feet. Release not fixed.

SPECTACULAR period outdoor romantic melodrama turning on a fight between a stubborn old freight man and his unscrupulous hangers-on and the enterprising emissary of a progressive railroad company. It contains more lusty scraps than surprises, but on balance measures up to time-honoured specification. Its actionful climax and popular versatile cast put it well in the running. Good Western "thick-ear" for the ninepennies.

Story.—Stephen Brent, superintendent of a railroad company, is sent out West to negotiate a right of way. He interviews Jeptha Marr, owner of a big horse and mule transport service, but is given the cold shoulder. Clinton, a crook, sides with Marr for selfish reasons, but when he and his thugs try to beat up Stephen, Gideon, Marr's right-hand man, comes to Stephen's aid. Both Stephen and Gideon are in love with Vinne, Marr's daughter, but their rivalry does not jeopardise their new-found friendship.

Meanwhile, Clinton plans to blow Stephen and the railroad to kingdom come, but Vinne gets wind of the scheme, and, in spite of her jealousy of Rita Molyneaux, an attractive railroad stockholder, warns Stephen. In the terrific fracas that follows, Clinton and his mob get their just deserts and Marr belatedly sees reason. There are wedding bells at the fade-out.

Acting.—Richard Dix is not as young as he used to be, but he, nevertheless, makes a handsome and virile Stephen. Jane Wyatt is a pretty and spirited Vinne, Victor Jory is a good villain, and Albert Dekker, Lee J. Cobb, Lola Lane and Max Baer give versatile and substantial support.

Production.—The story is not built of epic stuff, but, although basically familiar, it has no difficulty in making a colourful and effective ring for the many mighty and spectacular fights. Moreover, it punctuates the hectic rounds with popular romance and picturesque covered wagon sequences. All told, good two-fisted Western.

Points of Appeal.—Vigorous, straightforward plot, hard riding and harder fighting, picturesque scenery, versatile and popular cast and good title.

FOUR WINNERS REISSUED

Topper Takes a Trip

Renown. American (A). Directed by Norman Z. McLeod. Featuring Constance Bennett, Rowland Young and Billie Burke. 7,219 feet. Release not fixed.

CERTAINLY takes one back four years to the date of the original showing, but who wouldn't want to see Topper's tribulations a second time, for the film just as certainly takes one right away from the war and provides a laughter tonic that is an ideal prescription for present-day needs. Eighty minutes of the cleverest fooling, sustained hilarity and a constant wondering—what is going to happen next? First reviewed in the KINE. WEEKLY February 16, 1939.

The Girl in the Taxi

Ealing Distribution. British (A). Directed by Barthomieu. Featuring Frances Day, Henri Garat and Laurence Grossmith. 6,469 feet. Release not fixed.

SPIRITED and spicy story of night life in Paris in the days when it was gayer than now. The complications arising from a "Chastity Award" wrongly delivered because of a misdirected envelope, the jealous husband, hypocritical old father, puritanical at home but a gay dog in the night haunts, provide piquant and farcical situations, supported by some tuneful numbers that will revive pleasant musical memories. "The Girl in the Taxi" was previously reviewed in the KINE. of August 26, 1937.

There Goes My Heart

Renown. American (U). Directed by Norman Z. McLeod. Featuring Fredric March, Virginia Bruce and Patsy Kelly. 7,694 feet. Release not fixed.

WITH a star-studded cast, this story of a pampered heiress and her escapades when she revolts against constant surveillance secures a part as a shop girl in her grandfather's department store and falls heavily for a reporter, could not be less than the great comedy it is. Crammed full of amusing situations, clever dialogue and humorous gags, it fills the bill for entertainment and will prove a welcome reissue. First reviewed in KINE. November 3, 1938.

Laburnum Grove

Ealing Distribution. British (A). Directed by Carol Reed. Featuring Edmund Gwenn, Cedric Hardwicke and Victoria Hopper. 6,622 feet. Release not fixed.

A GEM of homely suburban life with its little domestic worries, a know-it-all boy friend of the daughter and sponging "in-laws" all finally confounded and disposed of by a confession from father that all his money comes from a tainted source, he being a forger. Having thus cleared the air, he sets about clearing himself to keep free of Scotland Yard, but he manages this with intelligence and success. Edmund Gwenn and Cedric Hardwicke play great character parts, making the film a delight. Reviewed previously in the KINE. WEEKLY May 7, 1936.

BOGARTS

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with Showmanship on the great
showman's picture Warners ever m

RAYMOND MASSEY •

THE W

BIG!

SEE!

TELL!

AN HALE

JULIE BISHOP • DANE CLARK
Screen Play by John Howard Lawson
Based on a Story by Guy Gilpatric • Additional
Dialogue by A. I. Bezzerides and W. R. Burnett

A WER KIND OF SMASH!

20th-FOX CONTINUES THE PACE

Eight Great Hits Set for Early New Year Release

FOLLOWING his recent visit to the 20th Century-Fox studios at Hollywood, Murray Silverstone, vice-president in charge of foreign distribution, has sent an enthusiastic cable to Francis L. Harley, telling him of the amazing succession of great hits emanating from this hive of film industry. Eight films are indicated as set for January and February release.

"Never in my long association with the Trade," says Mr. Silverstone, "have I been so greatly impressed by such a markedly brilliant output. A long and steady stream of giant hits—a regular gold-mine of properties are being amassed for the box-offices of the world."

F. L. HARLEY, Managing Director 20th Century-Fox.

Following such brilliant production achievements as "Springtime in the Rockies," "The Black Swan," "Hello, Frisco, Hello," "Crash Dive," "My Friend Flicka," "Coney Island" and "Heaven Can Wait," etc., Mr. Silverstone details a further eight powerful attractions that are to be released here in quick succession between January and March, 1944. This group consisting of:—

"Song of Bernadette," "Jane Eyre," "Sweet Rosie O'Grady," "Winter Time," "The Girl He Left Behind Him," "Claudia," "Roger Touhy, Last of the Gangsters," "Guadalcanal Diary,"

present a wide variety of themes ranging from powerful romance and gripping drama to light comedy, and musical spectacle, all representing entertainment of the highest order.

Two-Million Dollar Spectacle

One of the most ambitious productions ever undertaken, "Song of Bernadette," is now in its final stages. Many months were spent in research for this two-million dollar picturisation of Franz Werfel's best-selling novel, which tells the inspiring, dramatic story of the Miracle of Lourdes.

Henry King was chosen to direct the thousands that appear in the cast and take part in the spectacular procession to the Grotto of Massa Bielle.

The rôle of Bernadette, one of the most sought-after in many years, was given to Jennifer Jones, considered the most dramatic "find" of the year, who is expected to be hailed as an overnight screen sensation. The strong supporting cast includes Vincent Price, Charles Bickford, Marv Anderson, Lee J. Cobb, Gladys Cooper, Roman Bohnen, Anne Revere, Blanche Yurka and William Eythe

Advance reports on "Song of Bernadette" indicate that it will be one of the greatest dramatic spectacles the screen has ever shown, with performances that have seldom been equalled.

Powerful Love Story

"Jane Eyre," based on Charlotte Bronte's classic, emerges on the screen as a great and powerful love story, which involved the expenditure of almost two million dollars. Aldous Huxley, a great literary figure, John Houseman, noted screen writer, and Robert Stevenson, the English director, collaborated for more than a year in preparing the screen play.

The picturisation has great strength in its two stars—Academy Award winner Joan Fontaine, in a rôle that gives her greater scope than ever—and Orson Welles, a famous name on stage, radio and screen. Its supporting cast is outstanding for the acting ability of its players—to mention just a few names—John Sutton, Sara Allgood, Peggy Ann Garner, Aubrey Mather, Barbara Everest, Margaret O'Brien and Edith Barrett.

There is no limit to the types of audiences to which "Jane Eyre" can appeal. The book has been read by countless millions whom it has fascinated because it is an introduction to life, romance, truth and the yearnings of the human heart. All these qualities have been intensified in filmnig it.

Three Spectacular Musicals

This new group includes three spectacular Teohnicolor musicals in the recognised tradition of 20th Century-Fox, which provide big scale escapist entertainment.

Enthusiastic reports have been received on "Sweet Rosy O'Grady." Betty Grable's latest Technicolor song-and-dance show, which is another of those gay, lavish spectacles that have helped to make her one of the most popular box-office stars of to-day.

Crowded with sparkling entertainment, the picture is said to have a strong, swift-moving story, abounding in comedy and a background set in the colourful New York of bygone days. Robert Young is co-starred with Adolphe Menjou and Reginald Gardiner.

In addition to the title song there are numerous new songs. Three of them, "My Heart Tells Me," "The Wishing Waltz," and "My Sam," are definitely destined to become smash hits. There are other novelty songs and production numbers such as "Goin' to the County Fair," "Where, Oh Where, is the Groom?" and "Get Your Police Gazette," which are lavishly staged and interpreted by the dancing star and a chorus of beauties. Irving Cummings directed.

"Winter Time," the second musical, is the most glamorous of productions in which Sonja Henie has ever appeared. Also she has one of the biggest cast of box-office names yet selected for one of her pictures—three co-stars. Jack Oakie, Cesar Romero, and Carole Landis, with S. Z. Sakall. Cornel Wilde, and Woody Herman and his Orchestra playing featured rôles. There are numerous lilting rhythms, including "I Like it Here," "Dancing in the Dawn," "Later To-night," "Winter Time," "I'm All A-Twitter Over You," "We Always Get Our Girl," and "Drums and Dreams."

Packed with gay romance, sparkling fun, and stunning spectacle, "Winter Time" was directed by John Brahm.

New Alice Faye Musical

Following her widely acclaimed return to the screen in "Hello, Frisco, Hello," Alice Faye is now making another spectacular appearance in "The Girl He Left Behind Him." This time she appears in modern setting, with most of the action taking place in Broadway night spots popular with Service boys on leave.

Lavishly produced and staged against glamorous backgrounds, full of romance, sparkling fun, lilting tunes, and intriguing dances, "The Girl He Left Behind Him" co-stars Carmen Miranda, Phil Baker, and Benny Goodman and his Orchestra with Alice Faye, and features James Ellison, Charlotte Greenwood, Edward Everett Horton, Sheila Ryan, Eugene Pallette, and Tony De Marco at the head of a huge supporting cast. Busby Berkeley directed.

Stage Comedy Filmed

The most popular comedy of young married people of this decade, Rose Franken's celebrated stage play, "Claudia," in its film form makes even better and bigger entertainment than the successful stage production. All the scintillating wit and charm of the play, which has run for several years on American and London stages, has, it is said, been given added lustre in the screen version, which was directed by Edmund Goulding.

"Claudia" is a tremendously appealing heart-interest story told with tender poignancy and the charm of laughter and the irresistible humanness and comedy of its swift, refreshing situations cannot fail to lift audiences to the heights of happiness.

The talented young actress, Dorothy McGuire, who originated the title role on Broadway, has recreated it on the screen. Robert Young appears as her husband and is said to have caught the spirit of his rôle, making his scenes more forceful and telling than anything in his career. Ina Claire plays Claudia's wise mother, while others in the cast include Reginald Gardiner, Olga Baclanova, Jean Howard, Frank Tweddell and Elsa Janssen.

"Claudia" can be described as an appealing, charming picture that is patterned to merit long runs everywhere—a great picture which will be a great hit in any type of theatre, in any type of city or town.

MURRAY SILVERSTONE, Foreign Chief of 20th Century-Fox, who will shortly visit this country

Swift Action Drama

Reports received indicate that "Roger Touhy, Last of the Gangsters," with Preston Foster, Victor McLaglen, Kent Taylor, Lois Andrews and Anthony Quinn, will provide one of the best action pictures of the year.

The story re-enacts in accurate detail the sensational career of the notorious gangster, his apprehension, his conviction, his escape from prison and his dramatic recapture. It is a suspense-packed, dramatic, swift-moving, startling record of one of the greatest man-hunts of modern times.

Described as a headline drama brought to the screen with power and gripping force, and with compelling characterisations, this picture has a box-office cast of male stars whose names are synonymous with stirring action and powerful drama. It was directed by Robert Florey.

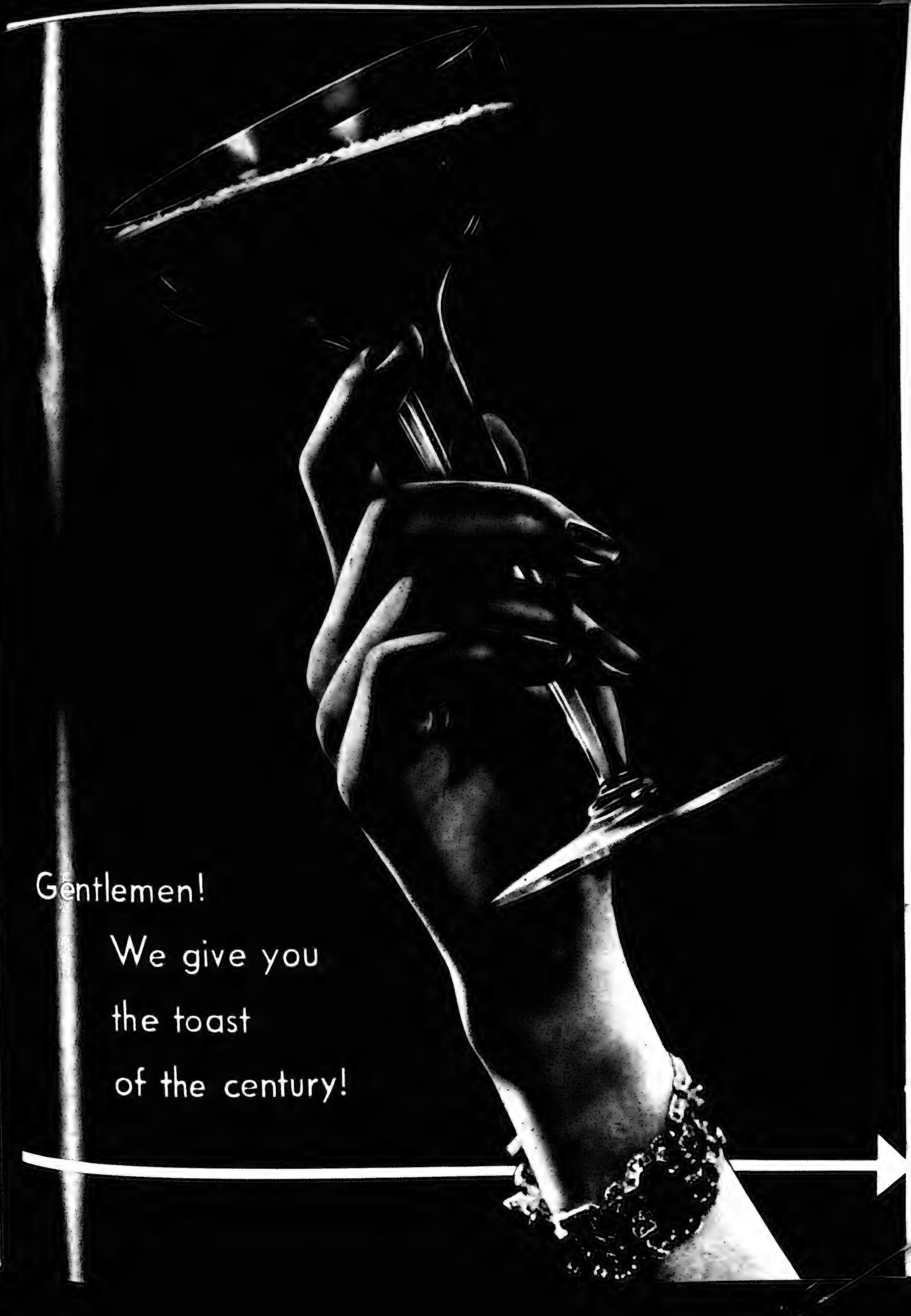
Headline Drama

"Guadalcanal Diary" is another topical action picture and depicts the true-to-life exploits of an American correspondent in the famous battle of the Solomons. It is based on the eye-witness accounts of this heroic struggle recorded in the sensational novel of the same name by the internationally famous news correspondent, Richard Tregaskis.

Highlighted by spectacular action, thrilling fighting sequences and tense drama, this topical, lavish-scale epic was produced by Bryan Foy, noted for his masterly handling of up-to-the-minute "headline" stories. Lloyd Nolan, William Bendix, Richard Cone, Ralph Byrd and Minor Watson head a huge cast. Lew Seiler directed.

More to Follow

This imposing line-up is only the forerunner of many more subjects of the highest box-office calibre including the hilarious comedy based on the classic Arnold Bennett best seller, "Holy Matrimony," which brings a great new box-office team to the screen in Monty Woolley and Gracie Fields; the dramatic action picture of the French underground movement, "The Night is Ending," which features Nanda Marshall, George Sanders and Philip Dorn; "Dancing Masters," a new comedy co-starring Laurel and Hardy in the title rôles with Judy Marsh and Robert Bailey; Matt Briggs turisation of MacKinlay Kantor's novel, "Happy Land," with Don Ameche and Ann Rutherford co-starred; "Buffalo Bill," Harry Sherman's independent Technicolor special for release by the company, with Joel McCrea in the name rôle, and Maureen O'Hara and Linda Darnell co-starred; and another big Technicolor musical starring Betty Grable, "Pin-Up Girl," in which Joe E. Brown, Martha Raye and Charles Spivak also have starring rôles.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the toast
of the century!

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Can

Ernst Lubitsch's first Technicolor and finest screen contribution. It not only has the famous "Lubitsch touch", it has a "Lubitsch wallop" both as a box-office and artistic masterpiece.

N. AFRICAN CONQUEST

King's Topical Subject

"ANDLELIGHT in Algeria"—
George King's latest produc-
took the floor at Teddington on
dnesday, July 28.
t on the North African coast
before the dramatic submarine
ding of General Mark Clark, it
a fictional story based on one
he many thrilling true life in-
nts which took place when this
edibly daring mission—the
ude to the victorious Allied
lings and the present onslaught
Europe, was being planned
er the very noses of the occupy-
German Peace Commission.
n American girl, played by
a Lehmann, and a "refugee"
lish tank officer, James Mason,
unwittingly involved in this
t page of history. Raymond
ell, Enid Stamp-Taylor, Walter
a, Lea Seidl, and Esme Percy
others among an important

he screen play by Brock Wil-
s and Kay Strueby is from an
nal story by Dorothy Hope.
studio personnel includes
Heller, camera; Gus Drisse,
ator; Percy Hermes, assistant
tor; Ernest Royls and Cecil
nton, sound; Harold Rich-
d, production manager; Nor-
Arnold, art director; Eric
ne Smith, casting director;
Wilson Apperson, wardrobe;
Healy, continuity; Gerry
cher, make-up; Norman Black-
, hairdresser; Russell West-
d, stills.
e film, directed by George
, has Sam Smith in charge
roduction, with John Stafford
roducer, and is to be distri-
d by British Lion.

AIR MINISTRY FACILITIES

New Soskin Film

e first week in September will
Vernon Sewell start on Paul
in's new production "Signed
Their Honour."
e Air Ministry have agreed to
d all necessary facilities for
provision of Gloucester
iators, which are among the
ipal aircraft used in flying
ences of the picture, much of
h will be shot on locations
ed in parts of North Wales
the Lake District. The locali-
have been selected only after
mely detailed advance
ning and intensive local in-
gation.
mond Borradaile, expert on ex-
filming, notably in "49th
llel," has been specially
ed by the Canadian Film
d and is returning from
da for the camerawork on the
big exterior action sequences.
nsiderable number of models
been built and many experi-
al shots taken, and this work
neral is making steady pro-
under the supervision of
las Woolsey.

LENI LYNN

ALL SCOTTISH PRODUCTION

Plans of New Producers

Stanley Livingstone Russell, who, with Jack Robertson, has sponsored the formation of Russell Productions, Ltd., of 188, St. Vincent Street, Glasgow, started out on a law career, but his interest in amateur films led him in 1936 to join Scottish Films as production manager. Previously—in 1929—he took part in the formation of the Film Society of Glasgow, and in 1932-33, with his present co-director, Jack Robertson, started the Scottish Amateur Film Festival, the only feature of its kind in the world.

Mr. Russell has been responsible for a variety of educational, propaganda and interest subjects, and while with Scottish Films devoted much attention to the quick release of news items which were covered on behalf of Movietone, G.-B., Paramount and Universal newsreels.

Russell Productions, Ltd., will specialise in films dealing with Scotland, including educational and documentary subjects. Production of feature films will also be undertaken. Two subjects are now being prepared—one based on a novel with a topical theme and a fiction story dealing with Arran. While technical facilities available in England will not be ignored it is intended to maintain the Scottish character of production for Scottish themes.

NEW RECRUIT TO MERTON PARK

The Merton Park outfit has been strengthened by a new addition to the script department in the person of Seumas Phelan, famous Irish peasant novelist, who is known in Fleet Street as "Jim" Phelan. He has a deep knowledge not only of the country folk of his native land, but also of English working people. His feature contributions to the *Daily News*, *Express*, *Sunday Chronicle*, etc., will be remembered.

"Ten-a-Penny People," a novel about English factory people and lorry drivers, enjoyed the distinction of being picked as the best book of the month by the *Times* and *Daily Herald* simultaneously. It became a best seller, and the lorry-driver section was filmed under the title of "Night Journey."

Starlets Signed by B.N.

MANY IMPORTANT PLAYERS UNDER CONTRACT

A BATCH of important contracts has been signed by British National, and, as a result, Will Fyffe, Donald Stewart, Brenda Bruce, and Leni Lynn are to star in a series of forthcoming subjects. Fyffe goes into the new Fred Zelnik musical romance, tentatively titled "The Cinderella Girl," and with him will be an attractive newcomer to British films, Leni Lynn, a young American girl with a voice that has already thrilled picturegoers in "Babes in Arms," "Hullabaloo," "Huckleberry Finn," and "The Women." She recently came over from Hollywood and made a big success in the West End show, "Strike a New Note." Maclean Rogers is named as director on the production.

Brenda Bruce, currently appearing in the West End in "Sweet and Low," is a clever young actress, well known in the Birmingham district, where she appeared in repertory. She makes her screen debut in the lead in the new Elizabeth and Leslie Hiscott feature, at present called "Heritage." Donald Stewart, who, with Renee Houston, is famous on radio and vaudeville, has the male lead in the production. Although interiors will not start till much later in the year, the Hiscotts have been shooting exteriors on location at Radlett. With the co-operation of the U.S. Army authorities, a batch of American soldiers have been appearing in these shots.

This week John Baxter completes interiors on George Blake's "The Shipbuilders," but will go up to Clydeside again for certain exteriors. Gordon Wellesley, in addition to being associate director on the production, wrote the screen play which stars Clive Brook, Margot Grahame, and Morland Graham.

On Monday next, August 14, "Old Mother Riley Overseas" takes the floor at National Studios with Oswald Mitchell producing and directing Lucan and McShane, the famous couple he introduced to the sceeen.

BRENDA BRUCE

John Harlow is to direct "The Canon in Residence," which Wallace Orton is producing concurrently with "The Mouse That Wouldn't Play Ball."

British National, in its latest batch, is continuing its policy of giving newcomers a big chance to make good, a policy which brought screen fame to Deborah Kerr, Geoffrey Hibbert, Joyce Howard, Peggy Dexter, Gwen Catley, and many others. Moira Lister, Nell Ballantyne, Leni Lynn, and Brenda Bruce are names that promise to feature large in production circles next year, while Morland Graham and Donald Stewart, both already well known, are expected to enhance their already big reputation by their work in new British National offerings. Both Clive Brook and Margot Grahame, by their work in "The Shipbuilders," should enjoy added prestige in the new year.

"THIS HAPPY BREED" EXTERIORS

Outdoor shooting on "This Happy Breed" continued last week at Denham. One of the most interesting sequences so far has been that tackled by David Lean of the "Peace Procession" of 1919, in which the Americans participated last week. For this last week members of the Fighting French services donned the blue uniforms of the poilus, and marched to the stirring strains of that well-loved French song "Madelon."

The unit went also to Hyde Park, where at "soap-box corner" they secured shots of Frank (Robert Newton) and Ethel (Celia Johnson) listening to the speakers who ranted about Fascism just before the present war. Other shots last week were taken on the big lot at Denham, and included a colourful scene of a departing "liner" and scenes outside the house in Clapham, which could almost be said to be the central "character" of the film.

Chelsea pensioners had a real day out last week, when they visited Denham to take part in "The Way Ahead" (Two Cities). Under the direction of Carol Reed they went through their paces on the set with professional ease.

David Niven took part in the scenes shot last week, and others on call were James Donald, Hugh Burdon, Leslie Dwyer, Jimmy Handley, and Billy Hartnell. Penelope Dudley Ward is in the part of Mrs. Perry, Niven's wife, and is ably supported by Mary Jerrold.

A CORRECTION

Our attention has been called by Russell and Co., Ltd., to an error made in the article on "Boom in Kinema Valuations" which appeared in the *Kine*, last week. In the course of the article it was stated that over 700 kinemas had been valued by Russell's, whereas the actual figure quoted to the *Kine*, representative was 270.

GAINSBOROUGH'S NEW SUBJECT

"Give Us the Moon" Starts

MONDAY of this week saw the start at Islington of "Give Us The Moon," under Val Guest's direction, with Maurice Ostrer in charge of production and Edward Black producing. Margaret Lockwood and Vic Oliver star, with Roland Culver, Peter Graves, Max Bacon, Frank Cellier, Eliot Makeham, Gibb McLaughlin, John Salew, Henry Hewitt, Jean Simmonds, Iris Lang, Oliver Gordon, Irene Handl, Alan Reith, and Lysbeth Sydney.

Adapted from the novel "The Elephant is White," by Caryl Brahms and S. J. Simon, "Give us the Moon" is a gay, sophisticated story about London after the war. The plot describes life when peace comes. In this utopian London-to-be there is a strange club whose members have agreed that they at least in the brave new world will not do any work at all. They call themselves White Elephants and speed their days with the minimum expenditure of effort.

Peter Pyke (Peter Graves), son of a wealthy and hardworking hotel proprietor, is lured to the headquarters of the Elephant Club by a romantic note from a mysterious lady appointing a rendezvous. Once there he realises that the whole thing is a trick to get rich customers into the restaurant of the club. Here he meets Nina (Margaret Lockwood), a beautiful and very unconventional White Russian, who runs the club. She persuades Peter to become a member—and his adventures begin.

The screenplay of "Give Us the Moon" is by Val Guest, with additional dialogue by Howard Irving Young. This film marks Guest's departure from musical comedy films to a more sophisticated type of comedy entertainment, and also provides the versatile Margaret Lockwood with an entirely new type of rôle.

Guest began work on Monday at Islington on a set representing the Thames Embankment. It is a foggy night; peace time lamps shine brightly, and once more the idle rich stroll along the riverside in evening dress. Peter Pyke is on his way to keep his appointment when he sees a wild figure poised on the parapet apparently bent on suicide. Rushing forward, Peter saves him, and so is introduced to Sascha (Vic Oliver), whom he later discovers to be a member of the Elephant Club, who earns his living by pretending to commit suicide and then begging for a loan from his rescuer.

The Gainsborough production unit is: Production manager, Fred Gunn; lighting, Phil Grindrod; art director, Maurice Carter; first assistant director, Tom Payne; second assistant director, Ginger Baker; camera operator, George Stevens; recordist, M. Hobbs; stills, George Cannons; make-up, Len Garde; wardrobe, Yvonne Caffin; hairdressing, Norah Bentley; continuity, Rita Coleman; property master, Arthur Rumsey.

Valerie White, Sally Ann Howes and Richard Bird in HALF-WAY HOUSE (Ealing)

"HALFWAY HOUSE"

Poignant Scenes

Francoise Rosay, the French actress, was featured in the most important scenes shot this week on Michael Balcon's psychological thriller, "The Half-Way House," which Basil Dearden is directing.

Mme. Rosay plays the part of a bereaved mother—a middle-aged Frenchwoman whose airman son has been killed in action. Cut off from the sympathy of her sea-captain husband (Tom Walls) who is absorbed by his own problems, she becomes obsessed with her grief. Then Rosay tries to contact the spirit of her dead son. Her husband, scoffing at her credulity, wounds her with gibes. Mervyn Johns, as the phantom landlord of the "Half-Way House," heals the rift between them. A poignant scene in the wife's room shows a reconciliation between the two.

ACTORS BECOME BIRD LIFE EXPERTS

Last week's sequences on "The Tawny Pipt" covered some amusing incidents, including the gathering of ornithological experts to discuss the wonderful discovery of the rare "tawny pipits" in a strange land, and the excitement of the villagers.

In these scenes appeared that clever character actor, Brefni O'Rorke, as Uncle Arthur in this story of village life and character, and Tommy (W. G. Fay), who appears to be quite knowledgeable about bird life.

Next week the Two Cities unit will be leaving their Chiltern location for the Shepherds Bush studios where they expect to be for about four weeks linking up interior and exterior sequences.

More "Henry V" Castings

The entire Two Cities-Laurence Olivier "Henry V" unit has now returned from Eire, and Laurence Olivier, who stars in and directs this film, assisted by Supervising Editor Reginald Beck and Associate Producer Dallas Bower has had a very busy time with final lining up for shooting, which started on Monday.

Final colour tests were being carried out on the completed set of the French King's palace, where the rôle of the young French princess, Katherine, has fallen to that clever young actress, Renee Ascherson, who has a leading rôle in the new stage production, and is also appearing in another Two Cities film, "The Way Ahead."

Other artistes who will be appearing in these first studio sequences are Harcourt Williams as the French King, Ivy St. Helier as Alice, governess to the princess, Russell Thorndike as Bourbon, Francis Lister as Orleans, Max Adrian as the Dauphin, and Winifred Oughton as the Queen Mother.

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BEAUTY AND VARIETY

"English Without Tears" Sets

DIRECTOR HAROLD FRENCH had many animated scenes to handle in "English Without Tears" last week. One particularly interesting set represented Waterloo Station with a war-time crowd scurrying about, and most Allied uniforms in evidence. Excellent camera work was put in by Lighting Expert Bernard Knowles and his assistants, many unusual shots being secured. A charming love scene was played in one of the carriages by Penelope Dudley Ward and Michael Wilding.

An amusing sequence in this Two Cities film was the scene where Michael Wilding as the butler-become-officer is instructed in the art of making love by Albert Lieven as Felix, a famous cartoonist, and Claude Dauphin as a young French officer.

A very beautiful set used last week represented the drawing-room of Lady Christabel (Margaret Rutherford), for which Art Director Ward Richards (who has as Art Consultant the Countess of Kenmare) had assembled some very fine furniture. The whole production is being beautifully dressed under the direction of Virginia Tucker, who is given a wonderful opportunity in the ballroom sequence, to be shot next week.

Pistols at Dawn

With a Hertfordshire glade as a French forest, Anthony Asquith has been staging the dramatic slaying of James Mason in a duel with Stewart Granger as the climax in Gainsborough's "Fanny by Gaslight."

Granger is also hit, and the subsequent action shows Phyllis Calvert ministering to the wounded man at a French convent. She is baulked at the bedside by Granger's sister, Cathleen Nesbitt, who has hastened there from England to stop the association of this girl of illegitimate birth with her brother.

COLONIAL FILM UNIT

First Native Appointment

The Colonial Film Unit now has its first African member. He is Fela Sowande, who has been released from the R.A.F. for the job. His father, the late Reverend E. J. Sowande, was Church of England Minister in Nigeria.

Mr. Sowande's first work for the unit will be to advise on African life and the reactions to the films which are being made in the country for audiences in Africa.

Later, when the Unit's films have sound tracks, he will advise on suitable music. In the same way that films of special type are required for African audiences, so must the music be adapted and given an African flavour.

Mr. Sowande is an outstanding musician. He is a Fellow of the Royal College of Organists, and has given many recitals in this country.

Jane Baxter and Clifford Evans in THE FLEMISH FARM (G.F.D.) reviewed in this issue.

QUIGLEY AND EIRE FILM CENSORSHIP

ntertained to luncheon by Cork Branch of the Eire atres and Cinemas Association the Savoy, Cork, Martin S. gley, of the *Motion Picture ald* of New York, and repre- ative of the motion picture pro- ers and distributors of America, that Dr. R. Hayes, the Eire censor, had told him that of he had to make very few cuts American films on moral nds.

had, he said, to be remembered the film producers in America e primarily concerned with the 000,000 people in America, but n Chungking to Cork the erican films were preferred to others.

he primary duty of films was to ide recreation for several hours the various citizens of the ld. The motion pictures were ed in certain groups for most he evils of the day, but he was that all did not agree with .

e believed that the films had formed a reasonably good job in lling their essential purpose. purpose could be still further roved if those interested in ion pictures showed a more tive reaction to what they con- ered good films.

hose connected with the kinema ness should keep in close h with the leaders of public ion and those in a position to uence i...

mbridge Kinema Fire

nsiderable damage was caused re- y to the Cosmopolitan Cinema, in ket Passage, Cambridge, by a fire h broke out on the ground floor in early morning.

fire-watcher discovered the outbreak h destroyed part of the ground floor the seating. The ceiling had also en awash in places owing to the e heat.

rangements have been made for the y, St. Helens, to open each morning 10.30 with the showing of "Yankee dle Dandy." This is to enable many kers who have to be on awkward shifts and efore unable to attend normal per- ances, to see the film.

KING'S VOICE IN A FILM

Will be Heard in New Paramount Picture

The King's voice will be heard in Paramount's "The Hour Before Dawn," adaptation of the Somerset Maugham novel now in production. This is believed to be the first time the King has ever granted permission for a use of his voice in a Hollywood commercial picture.

Portions of the speech he made to the people of the British Empire and to the world on September 3, 1939, when war was declared, are included in a scene wherein Franchot Tone, Veronica Lake, Binnie Barnes, John Sutton, Henry Stephenson and Philip Merivale are listening to the speech over the radio.

Paramount has a transcription of the actual speech for use in the picture.

Mr. and Mrs. Menjou in Racing Comedy

Add another famous husband-wife starring combination to the list enriching the stage and screen—Adolphe Menjou and Verree Teasdale, who are Mr. and Mrs. in private life.

For the first time in eight years they are to appear together as the tempestuous married couple in "High Diddle Diddle," the Andrew L. Stone production for United Artists' release. It has long been their ambition to team up, and the likelihood is that they will continue to do so for future pictures.

"High Diddle Diddle" co-stars Adolphe Menjou and Martha Scott, and featured are Lupe Velez, Dennis O'Keefe, Billie Burke, Verree Teasdale, and Walter Kingsford.

The story is a modern, racy comedy from an original by Andrew L. Stone and Frederick Jackson, with Stone directing.

Robert R. Lucas has been appointed as house manager to Patrick Reed at the Odeon, Portsmouth, having successfully passed through the preliminary stages of trainee.

JOINT COMMITTEE ON FILM DAMAGE

Sheffield Institutes System of Condition Reports

A UNANIMOUS vote that all sections of the Trade should co-operate to combat the "scourge" of damage to films was carried at a joint meeting of Sheffield and district projectionists, with members of the C.E.A., held at the Coliseum, Sheffield, on Wednesday, when sources of trouble were freely discussed, and it was decided to institute a system of film condition reports.

Several members stressed that more care was needed in all directions—the laboratories should formulate cures to make the films more resistant to wear and tear; packing cases should be kept in good repair; the transport side should be warned against mishandling; and projectionists, too, could help in many ways to see that damage was not needlessly created in the machines.

E. Gregory, chief projectionist at the Hippodrome, presided, and E. C. Clayton (chairman), Arnold R. Favell (secretary), Len Shaw (Union Street), W. S. Harte, W. A. Timperley, and others attended on behalf of the Sheffield and District C.E.A.

It was decided that projectionists should send report sheets on the condition of films as received, with details of damage, etc., to Mr. Favell; the reports would then be considered by the committee already arranged by the C.E.A. and the N.A.T.K.E., with Messrs. Cunningham, Llewellyn and Castle (representing the projectionists), who were elected at the meeting.

Projectionists instanced the number of hours they had spent in trying to repair torn and mutilated films, and Mr. Shaw said that much of the trouble could be eliminated by the films being properly treated in the laboratories to resist wear before they were issued.

It was carried that the report sheets include the title of the film, renter's name, copy number, number of reels, the place from which the film had been received, the place to which it was being sent, and a detailed report on the condition.

Mr. Clayton said the Joint Committee would sift thoroughly into the many problems, and were determined that wanton damage to films should be stopped.

GFD

I am playing—

in

THEY MET IN THE DARK

A Marcel Hellman Production

LILY BERNARD

a cabaret artiste...

and I toddle along

G

OSCAR WILDE IS BROUGHT UP TO DATE

Commandos in Film Version

TWO famous stories by Oscar Wilde figure in the current M-G-M schedule. They are "The Picture of Dorian Gray," for which Herbert Marshall has been signed, and "The Canterville Ghost," which will serve as a starring vehicle for Charles Laughton.

To develop Wilde's brief tale into a full length picture, the basic theme, while remaining the same, will be developed to bring the action to the present day. Laughton will appear as Sir Simon Canterville, a ghost who has been terrorizing England since his mysterious disappearance in 1784. Sir Simon previously had murdered his wife and, as a ghost, had scared several people to death, or made wrecks of them.

When a group of American Rangers are housed in the old Canterville mansion, however, the haunting is reversed. Unawed by the ghost's reputation, the Yanks scare the daylights out of him. Impressed by their fearlessness, he later accompanies them on raids with the British Commandos.

Lucky Thirteen

Throwing a theatrical jinx to the winds, production No. 1313, with 13 women in the cast started May 13 when cameras started filming initial scenes for "Cry Havoc," thrilling document of the last hours on Bataan as seen through the eyes of civilian nurses.

The drama features a cast including Ann Sothern, Margaret Sullavan, Marsha Hunt, Joan Blondell, Fany Bainter, Diana Lewis, Ella Raines, Dorothy Morris, Heather Angel, Frances Gifford, Gloria Grafton, Connie Gilchrist and Feli Franchelli. Richard Thorpe is directing, with Edwin Knopf as producer.

Based on the stage play by Allan Kenward, "Cry Havoc," which had its initial stage presentation in Hollywood where it ran for a record-breaking engagement, the locale is a base hospital, 84 miles from Manila. Here ten girls from widely separated walks of life join the staff of three nurses already at work. Their experiences in the struggle for survival by themselves and their patients makes for strong emotional drama as well as a documentary report of the last stand of an heroic group of defenders.

"White Cliffs of Dover"

"White Cliffs of Dover" adapted from Alice Duer Miller's epic poem, has gone into production with Clarence Brown directing, and Sidney Franklin as producer.

The cast is headed by Irene Dunne, Alan Marshal, Frank Morgan, C. Aubrey Smith, Dame May Whitty, Roddy McDowall, Gladys Cooper, Norma Varden and Brenda Forbes.

The story concerns an American girl, who lost her English husband during the first World War, and then is called upon to sacrifice her son in the present war.

Wallace Beery in SALUTE TO THE MARINES, forthcoming M-G-M picture.

Monogram Thriller in Production

NEW "ZOMBIE" THEME

Newest of Monogram's flexible budget pictures, announces Pathé, is "Revenge of the Zombies," now in production under the direction of Steve Sekely, noted European director.

John Carradine, fresh from his triumphs in "I Escaped from the Gestapo," to be Trade shown soon by Pathé, and M-G-M's "Hitler's Madman," heads the cast. In support are Mantan Moreland, surefire in this type of picture; Veda Ann Borg, and the romantic team of Gale Storm and Robert Lowery.

The story has a new slant on the zombies superstition, and is being given subjective treatment. Carradine, noted for the fine shadings and overtones of his menace characterisations, is very enthusiastic about his rôle. Miss Borg essays a very different and difficult part. Mantan's rôle has been built up to take full advantage of his laugh-provoking abilities.

Picture will have a weird special music score, now being written, which will be played by a timpani orchestra.

Quillan's Comedy

Eddie Quillan, featured in Monogram's "Melody Parade," Joan Woodbury, "Slapsie Maxie" Rosenbloom, and Armida, also of "Melody Parade," have been definitely set for the Monogram comedy drama, "He Couldn't Take It," which William T. Lackey will produce. Bill Beaudine will direct

Frankie Darro, now in the Navy, and his old sidekick, Mantan Moreland, are reunited for a laugh on the set of "Melody Parade." Frankie, on furlough, looks and feels great, sends greetings to all his friends in England.

Christy Cabanne has been signed to direct the forthcoming Monogram special, "Ground Crew," with Jackie Cooper and Sam Levene in featured rôles. Shooting starts in a few days, with John Clein producing.

Next "Andy Hardy"

Mickey Rooney's next picture will be "Andy Hardy's Blonde Trouble," which will precede Mickey's big musical, "Honey Boy." The opening scene in "Andy Hardy's Blonde Trouble" will mark an innovation in the family series. It will begin five seconds before the action in the last picture of the series ended. Andy will be shown leaving for Wainwright College, which was where "Andy Hardy's Double Life" concluded.

With Andy going in search of higher education, the picture will introduce more new faces than any other previous film of the series, plus a new setting—the college. One of the new characters, however, will be introduced in the Hardy home. He will be a Chinese boy, slightly older than Andy. All the regular cast members, Lewis Stone, Fay Holden, Cecelia Parker and Sara Hacen, have their well-known rôles.

Liverpool Film Society Report

Lord Leverhulme has been re-elected president, and Prof. Lyon Blease chairman, of the Merseyside Film Institute Society, whose annual general meeting was held at Liverpool last week.

In the annual report, it was mentioned that the War Damage Commission had agreed to pay £375 as compensation for the loss of the Society's fixtures and effects in the bombing and burning of their headquarters in the Bluecoat Chambers, Liverpool.

Educational film shows for children in Liverpool secondary schools had been a tremendous success. The attendance during the past year was 11,000

Membership of the Society had increased by 122, and the enrolments now numbered 400.

Treasurer A. E. Harrison reported a credit balance of £160; return from monthly film demonstrations £600, in addition to £400 raised for charity. With accumulated balances it is hoped to furnish new headquarters after the war.

KINEMA COMFORT FOR MODERN CHURCHMEN

BY the casting vote of the chairman, a York church debating society resolved that the Church should copy the kinemas and try to attract people by the provision of greater comfort.

A zealous churchwarden said:—"Of course, I know that we cannot compete with the kinemas. All the same, I believe there would be a different tale to tell if the pews were put in the picture houses and all our churches were fitted with tip-up plush seats."

"A couple of hours' comfort," he added, with some feeling, "seems to be more important to some people than their future in eternity."

Many kinemagoers were equally good churchgoers, declared another speaker. It was stupid to suggest that kinemagoers, in the mass, were irreligious, but if plush seats would draw more backsliders to Church, why didn't they install them?

Another speaker said that if all parsons moved with the times both churches and kinemas would be full and there would be no moaning or bickering about "competition," and "winning each other's adherents." The parson, he thought, should follow the example set by one of their number, the Rev. J. W. Lamb, Vicar of St. Michael's, Spurriergate, York, and introduce Church films. That, at any rate, would show they were not prejudiced.

Prisoner's Appeal for Red Cross Drive

Workers in nearly 44,000 firms and organisations are contributing each week to the Penny-a-Week Fund. From house-to-house collections some £2,315,188 has been raised for the Red Cross and St. John in this way, the June collections amounting to £168,934. In addition there are the many special efforts, including the country-wide drive sponsored by the C.E.A. and other organisations.

"Please do everything you can for the Red Cross, as I have had a food parcel every week since I have been in this camp," wrote a prisoner of war in Germany to his wife, Mrs. McGee, of Okehampton, Devon. Immediately on receipt of this letter Mrs. McGee enrolled as a voluntary collector for the Red Cross Penny-a-Week Fund.

Fifteen thousand workers at a North of England war factory have unanimously agreed to double their weekly contributions to the Red Cross Penny-a-Week Fund.

Worthing Odeon Presentation

At their conference, held at Odeon, Worthing, on July 28, the attending managers of the London and South Coast area presented Fred Hewlett with a portfolio and a table cigarette lighter as a token of regard on the occasion of his transfer from the South Coast where for four years he has been technical engineer, to a similar post at Staines.

S. Sackier, manager of Brighton Odeon, voiced his fellow-members' appreciation of Mr. Hewlett's work. Gerald Masters, manager of Worthing Odeon, made the arrangements for the comfort of his guests, and Mrs. Knowles, O/C Café department, put on a grand lunch for the occasion.

Two of the Pickets whose activities directed against MISSION TO MOSCOW actually intensified public interest in this Warner film

INEMA EQUIPMENT FOR HOME

ife Protest Over Ban

he action of the Board of Trade refusing to grant a licence for purchase of sound film equipnt designed for the entertainnt of the inmates and staff of nfermline Combination Home Hospital has raised a protest m the management board of the ne and the local authorities of e County and Dunfermline wn Council, who are jointly ponsible for the maintenance of home. To meet the cost of the paratus £818 was raised by public scription.

t the meeting of the management rd of the home a letter was read n the Director of Machine and Intrial Supplies Department of the rd of Trade stating that, **in view the difficult supply position consent upon the heavy demand being le by the Services Departments for class of apparatus for training the ed Forces, it was regretted that a nce could not be issued.**

Fairgrieve, clerk to the home's rd, has been instructed to write the partment of Health for Scotland testing against the attitude taken up the Board of Trade, and to press for issue of the requisite licence so that paratus might be installed without ther delay.

xecutives of the home have been ointed to seek an interview with the partment of Health.

'KISMET"

Co man to Star

onald Colman has been signed the st ring rôle in "Kismet," famous play written by Edward oblock. William Dieterle will ect it for Metro-Goldwyn-Mayer h Ever tt Riskin as producer. e film, which will start produc- n this summer, will have an all- r cast.

or a bre h of the emergency lighting ulations at the Roxy, King Street, kburn, Wyndham Edgar Whalley, Baywood Street, the manager, was d 40s. a Blackburn Police Court on ust 4.

WARNER FILM PICKETED

Trotskyites Attack "Mission to Moscow"

FOR probably the first time in London's history, pickets have made their appearance on the streets to attack a motion picture.

Since "Mission to Moscow" opened at Warner Theatre supporters of Trotsky and the Workers' International League have mounted an open-to-closing watch in front of the house, selling pamphlets that declare the picture is a "frame-up" and carrying banners — "This film falsifies history."

Police have prosecuted for technical traffic offences, but the picketing goes on.

Although Communist Party representatives conducted a counter-demonstration for several days, there was no disturbance; and from the box-office point of view, the presence of the pickets is striking a note of novelty and creating advantageous word-of-mouth publicity.

"SOMEWHERE IN CIVVIES"

Trade Show August 20

F. W. Baker announces that the latest Butcher Empire Comedy, "Somewhere in Civvies," will be Trade shown on Friday, August 20, at the Cambridge Theatre at 2.30 p.m.

Frank Randle, the star, is surrounded by a brilliant cast, including George Doonan and Suzette Tarri, the prominent wireless favourites; Joss Ambler, H. F. Maltby, Nancy O'Neill, Grey Blake and Gus Aubrey, under the direction of Maclean Rogers.

The story tells of the perils and catastrophes that befall a military gentleman who wangles his discharge only to find that in "civvy street" he has fallen out of the frying pan into the fire.

Frank Randle introduces his renowned band to the screen. Its musical ineptitude must be heard to be believed.

Exhibitors' Quota Year, 1943-44

Exhibitors are reminded that the Films Branch of the Board of Trade is now located at 1-6, Tavistock Square, London, W.C.1, to which address remittances for renewals of licences in respect of the forthcoming quota year should be sent, and *not* to the Carlton Hotel, Bournemouth, as printed on the application form in the current return book.

Guitry Films Banned

All plays and films by the Vichy collaborationist, Sacha Guitry, have been banned in the French Empire. In Algiers a performance has already been stopped.

Mrs. Tomlinson, engaged at the Palace, Blackburn, on August 5, broadcast a message, as did her daughter, to Jess Tomlinson (15), evacuated to Melbourne, Australia, over two years ago.

Humphrey Bogart and Raymond Massey with crew escape from a torpedoed tanker in ACTION IN THE NORTH ATLANTIC (Warner)

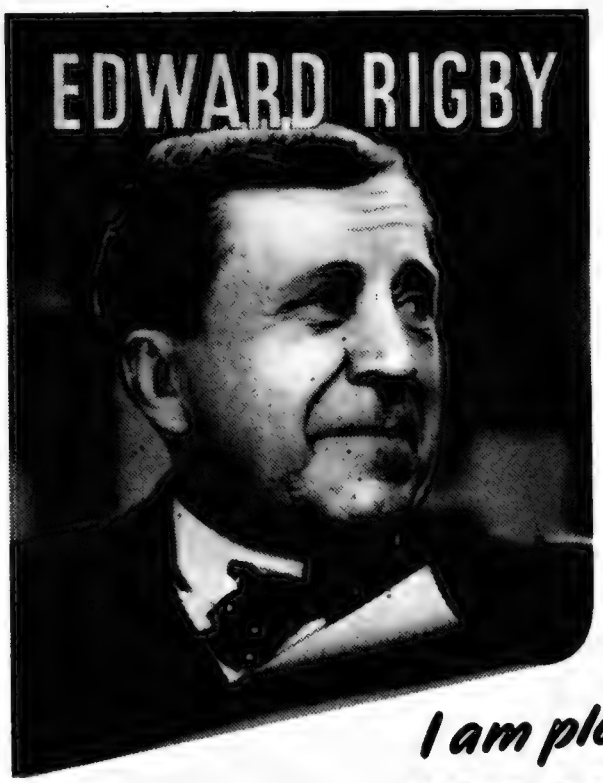
Mobile Kinema Equipment for Home Guards

Mobile kinema units are now at the disposal of Home Guard kinema liaison officers in certain districts. The object is to show training films, and often entertainment films, to personnel on lonely posts.

Films are distributed by the Army Cinema Service, and there is a central library from which training films can be drawn.

Some of the liaison officers now have this additional work of organising mobile kinema services.

Out-of-the-way posts in sparsely populated areas have to be visited, and as the Home Guards and Regulars on lonely sites are cut off from the outer world, programmes are not limited to training productions.



GFD

In

THEY MET IN THE DARK

A Marcel Hellman Production

I am playing-

MANSEL

always checking up...oi!

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

THERE seems to be a general impression that lay Press critics are, like Mr. Selfridge's customers, "always right"—or at any rate that the picture-going public thinks they are. I wonder! Recently a production enjoyed, on pre-release, almost universal praise and was hailed as just what the public wants. On that basis one would have expected it to draw crowds everywhere. Full reports are not yet available, but from what we have heard, it seems to have been a flop. If that should prove to be true, it shows that the public is *not* led blindly by the views of its pet critics. More likely it is influenced by those paying patrons who see the first performances. If Mrs. Harris sees a stumer on Monday afternoon and passes the word round to her cronies, you can expect bad business for the rest of the run. And where do the lay Press critics come in then?

Credit

THE paragraph headed "Paper and Paint" on this page in a recent issue seems to have been read in some quarters as ascribing credit incorrectly. We reported that A. P. Fitzpatrick (who is manager of the Woolwich Odeon) was using mirrors and walls in his hall as advertisement media. We have now been informed that the executant of the very attractive publicity designs seen by our perambulating representative was F. Hazell, who until recently was Mr. Fitzpatrick's assistant at Woolwich and has since been transferred to a similar post as assistant manager to H. A. Lucas at the firm's hall at Shannon Corner, New Malden Mr. Hazell (who was discharged from the Army a little while back) studied art before the war, which accounts for his skill with brush and colours. What our reporter took for a cut-out of a submarine on the wall of the Odeon stairs was in fact a cleverly executed painting, and the mistake is an added tribute to the artist's skill. Mr. Hazell continues to use hand-drawn publicity in his new house in collaboration with Mr. Lucas, who is not only an experienced showman, but also a talented exponent of the artist's brush, and despite the inadequate space at their disposal, manager and assistant are using every available inch to brighten the foyer with colourful examples of their combined ideas and talent.

Clever Contriving

A GOOD example of what can be done with renters' posters other than by just pasting them to a wall is shown by A. J. Brown's clever arrangement for the "Desperadoes," when due to be shown at the Regent, Dudley.

Taking two of Columbia's broadsheets, he mounted these on card and cut out the portions to be used.

He then painted a background, mounting this on cardboard, and attached to the bottom of it a cardboard oblong base. The two cut-out side pieces and centre piece were then arranged to stand off the background about five inches and rest on the cardboard base. The picture makes the result clear.

It is quite a sturdy job, about four feet long, hangs in the vestibule, and is paying well for the work and patience by stopping everyone. It is a fact that people will stop to look at something a little bit different, whereas they will look right through a flat poster without even seeing it

Norway's Part

MANAGER A. V. HANCOCK, of the Regal, Hackney, always a strong believer in the official touch in exploitation, applied the idea successfully to the opening of "Edge of Darkness." He made Admiral Riiser-Larsen, Commander-in-Chief of the Royal Norwegian Air Force, guest of honour. He was received on stage by the Mayor of Hackney and civic officials, the official welcome being supported by a guard from the A.T.C., and the Admiral addressed the audience on current Norwegian war activities. With the co-operation of the Norwegian Government, Mr. Hancock also arranged a special presentation, including songs by Mme. Soffi Schonnino, famous Norwegian soprano, and folk dancing directed by Mme. Gudrien Barlaup, popular Norwegian actress, who recently escaped to England.

Doodling and Versifying

A FEATURE of the very comprehensive exploitation campaign put over by manager R. Cowgill, of the King's, Bristol, for "Yankee Doodle Dandy" (Warner) was a number of slogans in the form of verses of four lines, written by himself, printed on cards and displayed in the windows of shops, canteens, etc., about the city. In all there were forty of these, all different, and so worded that each brought in the name of the firm on whose premises it was displayed or some product in which they specialised. For instance, in the case of the Raleigh cycle shop adjacent to the theatre, which also had a good window display, the slogan ran:

"When Yankee Doodle came to town,
He had no time to dally.
But he'd have got there twice as soon
By riding on a Raleigh."

The window display at this shop consisted of a large card on which Yankee Doodle was pictured riding his Raleigh in the direction indicated by one arm of a signpost pointing to the King's. The display was backed by two large American flags. Practically every shop in the neighbourhood showed a card bearing a slogan in their windows, and one could not pass along Old Market Street, the shopping centre of the district, without being reminded by every shop window that "Yankee Doodle Dandy" was coming to the King's.

At the Bristol Aeroplane's Co.'s canteens and in six canteens provided for members of the Forces in various parts of the city, similar cards with apposite verses were displayed.

When the news of the fall of Mussolini came out, Mr. Cowgill took advantage of the opportunity to introduce a topical note into his publicity. He immediately had a couple of hand-written posters prepared with the wording:

"Mussolini's packed it up,
He found it very handy.
He wants to see James Cagney
In 'Yankee Doodle Dandy.'

Next week at the King's."

These poster boards were carried round the streets by a sandwich-board man until the opening day of the film.

With the Stars and Stripes occupying a prominent position—banners, coloured posters, etc., made the front of the house one big shout of "Yankee Doodle Dandy."

Topical publicity by R. Cowgill of the King's, Bristol, for YANKEE DOODLE DANDY (Warner).

SHOWMANSHIP IN WAR TIME
Big Acts for Big Weeks
GEORGE SCOTT-WOOD
AND HIS SWEET SWING ORCHESTRA
GLORIA GAYE AND HER ALL LADIES BAND
GEORGE ELRICK AND HIS BAND
Telegrams: CHAMERWOOD, PICCY, LONDON
Telephone: Regent 2617-8
EXCLUSIVE REPRESENTATION
CHALMERS WOOD
PRINCES ARCADE 190 PICCADILLY W.1.

SOUND SYSTEMS RCA

Sign, Please!

I WONDER if it was rationing which gave Captain E. . Carpenter the idea for the unusual advertisement he devised to impress on the people of Manor Park that he was going to show "Yankee Doodle Dandy" at the Coronation (A.B.C.). He hung up in the vestibule a board measuring about 9 ft. by 3 ft. faced with paper and headed with the request: "Sign here as a guarantee that you will see the film." Fastened to the board by lengths of string was a battery of pencils, and he tells me that patrons took to the idea with gusto and soon had the board crammed with signatures that another board could have been put into use. Having signed, no doubt they felt bound to roll up while the film was being shown to keep their promise. For a week before the picture began its run Capt. Carpenter went on the stage personally three times a day, talked to his audiences about the picture, and assured them that he could guarantee it as first-rate entertainment. This and the board had the desired result of keeping the pay-box busy throughout the week.

In Full Dress

TO assist his exploitation for "Tales of Manhattan," manager W. J. Jo... had a "tail coat" night" at the Ritz, Gateshead, when patrons arriving dressed in "tails" were issued with complimentary tickets for the dress circle. At a local fête and athletic meeting another tie-up was arranged, with seats as prizes

The Odeon's n... permanent sign i... Piccadilly Circ... the only West End... kinema annou... ment in the Circus... The size is 30... x 17 ft., and is s... constructed as... allow of its bottom... portion being... nged for each new... programme. ... top portion above... the arrow is ... utout letters. The... colour scheme ... white and red on a... black background

Wake Wakes Wakefield

HAVING decided that "Wake Island" was a more or less authentic record of the gallantry of our American allies, and should be seen by as many people as possible, manager H. M. Taree and publicity manager A. Fernback, of the Playhouse, Wakefield, determined on a real "go get 'em" publicity campaign.

They began three weeks ahead with a most attractive foyer display in the form of a miniature battleground, complete with Bren gun, bayonets, shells, sandbags, etc., above which were suspended huge cut-out letters spelling WAKE ISLAND, and behind it the stars and stripes. The whole was illuminated by a special spotlight, constructed so that no other illumination was necessary in the foyer.

During the week preceding the film a short microphone announcement was made at each performance by Mr. Wolfree or Mr. Fernback, immediately following the trailer of "Wake Island," and the talk stressed the authenticity of the film and the opportunity of seeing our allies in action. In that week also a pre-view was held in the morning, among those present being the Mayor and Mayoress, members of the Wakefield Corporation, the Watch Committee, the Chief Constable, and officers of the Regular Army, the Home Guard and the Civil Defence Services. The manager made a short speech, and the film received many favourable comments.

During the week of showing the theatre was smothered in bunting and "Old Glory" was flown from the top of the building. Very good business was enjoyed as a result of this comprehensive campaign.

Pirate Plunder

A FINE vestibule display was arranged by manager Jack Edmundson, of the "Regal," Grimsby (A.B.C.), in connection with the showing of "The Black Swan."

An old travelling trunk, decorated to represent a pirate's treasure chest, was cleverly arranged in the centre of a collection of "loot," such as old sabres, brass vases, ropes, etc., not forgetting the case of rum and a beer barrel turned to a keg of powder. This display gave the film a great deal of advertising, and manager Edmundson took the opportunity of collecting from the patrons other treasures. An artistically written card was placed in the lid of the treasure chest, inviting patrons to—

Help to Swell the "Loot."
"A Treasure" in Every Book You Give to the Forces.

Coloured stills of the film were arranged around this display, the whole surmounted by the pirates' black flag (Jolly Roger, skull and crossbones).

On a Raft

CONSIDERABLE interest was taken by South Shields kinema fans last week in a competition held by the management of the Scala in connection with the showing of the film "Something to Shout About." A song hit of the film is "You'd be so Nice to Come Home to," and prizes were offered for suggestions as to what would be considered so nice to come home to after the war. A large number of replies were received, and the audience did the final judging.

The prize winner's suggestion was: "I consider that a few merchant seamen be put on a raft in the park lake, pelted with £1 notes until the raft sinks, then let them swim for it."

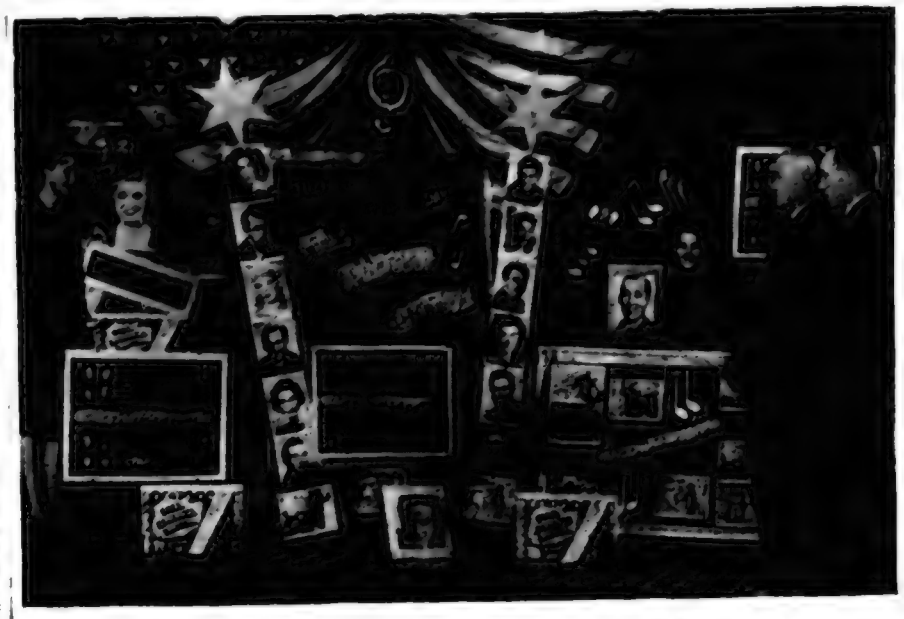
Pointers to Pleasure

MANAGER JOHN HEALY has been excelling himself at Glasgow in the publicity angle these few weeks past. For his showing of "Yankee Doodle Dandy" he had the band in the local park on Sunday evening playing selections from the film, with the conductor announcing that the picture was showing at the Rhul all week. A small Yankee Doodle boy suitably dressed was very noticeable during the run of the picture, and no one was left in any doubt what was showing by the plentiful display of bunting and flags decorating the front of the house.

He continued the good work with "Casablanca" last week. Here again he had musical director Hutchison, of the City of Glasgow Home Guard Band, include the "Casablanca" theme song in his programme, also announcing the picture. Mr. Hutchison is well known in kinema circles in Northern Ireland, being connected for a long time with the Plaza, Belfast. The cut-outs and displays in the Rhul vestibule for "Casablanca" were the work of a local artist, and on all tram routes leading to the Rhul pointers were attached to the poles directing the people the way to "Casablanca" and the Rhul.

You Generous People!

AS soon as I stepped into the ample foyer of the Walthamstow Granada recently I found myself faced with a strange contraption placed on a central table, surrounded by collecting-boxes and posters appealing for support for the Merchant Navy Comforts Fund. The unusual contrivance consisted of a white-painted wooden box with a raised back on which appeared within a border of twisted rope a reference to Tommy Trinder's "Lucky People" Fund for this deserving charity. A circular porthole filled with a glass panel had been cut in the front of the box (which had no top), the idea being that patrons could peep in and see the offerings of themselves and other supporters accumulating on the bottom of the collecting-box. Tommy himself was scheduled to make a personal appeal from the Granada stage on behalf of his favourite fund. This idea was subtly linked with the film, "We Dive at Dawn" (G.F.D.), also referred to in bantering tone in manager S. W. Hewlett's weekly letter to patrons, adorning the theatre's "News" board near by.



Effective foyer display devised by W. Higgins, manager of the Gainsborough Cinema, Bootle, for STAR SPANGLED RHYTHM (Paramount). The Mayor of Bootle is an interested spectator

Norway Presents

WHEN "Commandos Strike at Dawn" was shown at the Rialto, Liverpool, a tribute to the resistance of the Norwegian people was read by J. H. L. Vogt, consul for Norway. He was accompanied by representatives of the Norwegian community and of the Norwegian Navy and Merchant Service. After the consul's address the Norwegian national anthem was sung, during which a large Norwegian flag was lowered over the stage. The film was then flashed on to the screen.

An Interesting Window

THE Imperial, West Green, Tottenham, was acquired by the Mayfair Circuit some months ago, and manager George F. Bryant, who was on the staff before the transfer of ownership, has been looking around for ways and means of bringing his hall and programmes to the attention of local residents. Next door to the hall was an empty shop, and he has taken this as an advertisement site and has fitted out the window very effectively with an all-black ensemble on which he mounts silver frames containing renters' publicity and cards relating to the programme. When I saw it the window was full of silver stars—15 of them round the edges and a larger one in the middle—framing coloured portraits and stills about Paramount's gay feature, "Star Spangled Rhythm." The black material admirably set off the riot of colour in the various pictures, while the silver-star mounts avoided clash and heightened the effect. The front of the building has also been redecorated in tints of green and cream, and looks much smarter than I have seen it for some time.

Man With the Brush

THERE was an attractive advertising panel in the Mile End Odeon recently when I called. It tempted patrons to see "We Dive at Dawn" (G.F.D.) by showing a seascape in which a warship was depth-charging an (invisible) submarine, plumes of water and spray rising from the place where one supposed the U-boat to be. Portraits of the two male "leads" as they appear in the film were shown at the edges, and the title of the picture was given on a board of irregular outline near the bottom of the design.

While there I was able to inspect the "Black Swan" (20th-Fox) panel which I described from hearsay last month. It was certainly a splendid bit of freehold painting, taken (and, of course, much enlarged) from one of the advertisement pages of the KINE. Even if, as he asserts, he needs a model to copy from, Manager H. Freight makes a wonderful job of the copy when he gets down to it.

Nor does he confine his talents to brush-work. When I called he was putting the finishing touches to a large, solid Odeon "O" made of fireproof materials and painted in clean tints of white and pale green, which when dry is to stand on top of box displays in the circle lounge.

Clever combination of cut-outs and painted background contrived by A. J. Brown, Regent, Dudley, for DESPERADOES (Columbia)

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H

Manager A. V. Hancock introduces Admiral Riiser Larsen, C-in-C of the Royal Norwegian Air Force, on the stage of the Regal, Hackney, at the opening of EDGE OF DARKNESS (Warner)

OUR ROAMING REPRESENTATIVE says:—

What? When? Where?

ARE the inhabitants of some districts more stupid than others? This problem arises as a result of the remarks made to me recently by a harassed kine. manager whom I found trying to deal with queries. "Patrons here ask a never-ending series of questions," he complained. "Although I put up the names of the films I am showing, the stars, the times of screening and all other necessary information, they read it and then, a few days later, call and ask what's on, or telephone to inquire about the programme and who's in it and when it begins and so on. No amount of printed publicity seems to make any impression on them. They prefer to badger me and my staff with aimless queries."

He is to be pitied, and it seems as if nothing can be done about it; but what about training their wandering minds with a competition or two designed to test their powers of observation and recollection? They might like it—particularly if prizes were offered for the best answers.

Beating the Bars

HAVING been compelled by the recently introduced revised triple release plan for London to play films the second week instead of the first as formerly, manager G. H. Jones, of the Stamford Hill Cinema, has countered any tendency on the part of patrons to journey across the border-line (which runs close to this district) in order to see releases before he gets them, by hanging banners across his wide entrance hall. These announce in large type the titles and stars of forthcoming films. "This Land is Mine" (RKO-Radio) and "Col. Blimp" (G.F.D.) were the pair advertised at the time of my visit), and thus assure patrons that if they will have patience they will miss nothing.

An Individualist

M. S. MORTON, who was appointed manager of the Barking Rio a year ago while it was still a Kessex hall and now controls it for Odeon, has his own ideas about management and publicity, and puts them to the test in a practical way. I saw some unusual advertising panels in his foyer announcing the coming of "Colonel Blimp" (G.F.D.) and "Forever and a Day" (RKO-Radio), in which he had made good use of renters' publicity and extracts from our pages, well arranged on a coloured background and surmounted by patriotic flags to stress the national nature of the former production. Between 50 and 60 per cent. of his patrons are "regulars," and he has found that what the Monday house thinks of the show determines how well the programme will go for the remainder of the week. Unlike some managers, he does not believe in going on the stage to talk to patrons—unless there is something very unusual to say. "They don't come here to listen to me," he remarks. But he *does* make a point of being available in the vestibule as much as possible, and thus getting to know his public. This hall, by the way, is unusual in having means of controlling the volume of sound from the stalls as well as from the projection-room.

Familiarity

THERE are theatres which are considered the plums of the profession, and we know any number of managers who would give years of their life to be placed in charge of these famous places. Yet it is possible to have too much success, to grow surfeited with top-rung posts. I was talking the other day to a well-known showman who has lately been put in charge of one of the country's largest and best-known kinemas. When I referred to the hall as a "plum," his reply rather astonished me. "It's just another headache," he answered, wearily. "In my time I have managed many large and important halls, and the move to this one, while I suppose it's an honour, does not fill me with any special joy. It has its peculiar difficulties, and I have to try to find the way of dealing with them. Apart from that, it's just another theatre." He intends to do so, of course, and will probably make a success of the job; but how astonished his unsuccessful confrères would be on hearing his view of what they would regard as the best appointment in that part of the Trade!

Ways and Means

COMMENTING to me the other day on the appointment of publicity managers by one of the leading circuits, a suburban kinemanager remarked, "Publicity? Nonsense! It's as much as we can do to keep the house open, let alone sit down and think up bright stunts. They have no idea how hard pressed we are with meagre and useless staffs nowadays." How true this is; yet somehow (as our pages reveal week by week) some exhibitors seem to manage it. Staff difficulties are pretty general, but the alert showmen manage to evolve stunts and carry them out. It is particularly noticeable that more of them than usual do so when there are prizes to be won. This suggests that the true excuse for refraining from indulging in periodical publicity is not the pressure of other duties, but an ingrowing inertia. It is many people's experience that the busiest folk are often those who seem to be able to take on additional burdens, whereas those who "have no time" are the ones with the least to do. The secret seems to be the possession of a lively, methodical mind which organises activity in the best way to make the utmost use of the time available and does not waste time and energy on unessentials.

A Hearty Veteran

WHILE talking to Captain E. W. Carpenter at the Manor Park Coronation (A.B.C.) recently I was told about Jim Creasy, a local resident, who, although 80 years of age, still plies his trade of signwriter, mounting ladders to repaint the A.B.C. signs on the firm's theatres and dealing with posters and notices over the canopy of the Coronation. I can testify that, despite his age, Mr. Creasy retains a steady hand for the wielding of the brush.

Stale Managers

ONE occasionally hears of a kinemanager who has held the same post for the past 20, 30 or more years, and he is regarded as an institution. Some folk would consider him a lucky man to have been allowed to remain undisturbed for so long, but a remark I overhead recently makes me wonder whether it is an unmixed blessing to stick in one hall for most of one's working life. It was suggested that a manager can get stale if not moved around periodically—and that some managers, in fact, have arrived at that unfortunate state, with disastrous results. The argument was used that the nature of his business demands that a kinemanager should ever be "on his toes," and cannot maintain top efficiency if not stimulated now and then by fresh surroundings. There may be something in this; yet is the same argument not true of other occupations?

Time

MY attention has been drawn by exhibitors to the desirability of having a clock somewhere about the auditorium or vestibule of a kinema. While I was chatting with a manager in the entrance to his house, a patron leaving the theatre came up and asked him the time. It is one of the minor effects of the war that watches and clocks have become scarcer, and it would be a public service for any exhibitor whose house at present lacks a visible chronometer to get one (if possible—and they can still be obtained, even if only second-hand) and put it up for the information of his audiences. Alternatively, it might not be a bad idea to screen the time at intervals during the performance—between the films, among the advertisement slides, etc.—for the information of patrons particularly near the end of the last show, when many patrons probably want to catch buses and trams.

Turning the Handel

REALISING that the G.F.D. film "The Great Mr. Handel," was an unusual type which needed special exploitation to get over, manager Albert T. Harman, of the Putney Hippodrome (an Odeon theatre), held a preview to which he invited all the local ministers of religion, choral societies, music-lovers and teachers, etc., in the district. He went on the stage and explained that the picture was of an unusual kind which would appeal to a new public, and drew attention to the musical merits of the production. The result was that business built up during the week to a very satisfactory level, the previewers passing the word round among their friends and associates.

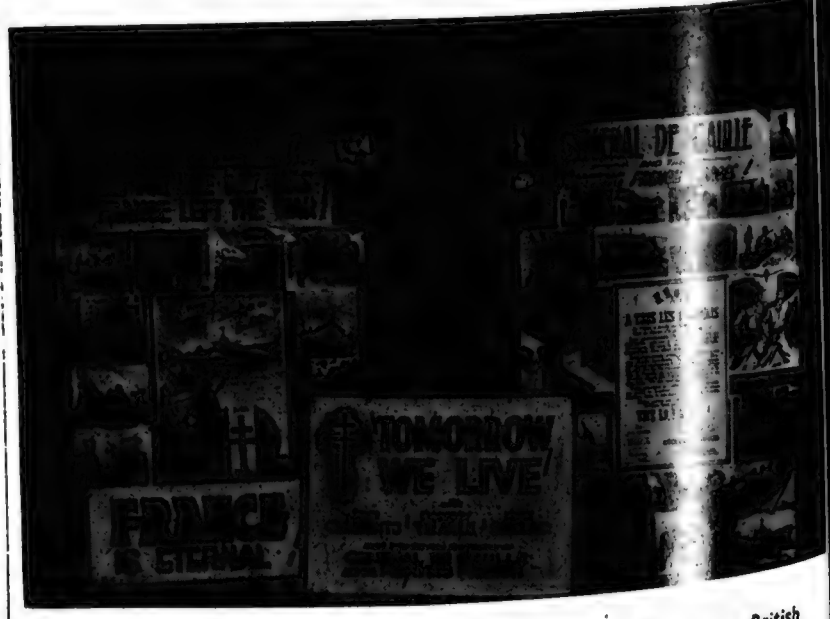
In quite another category are Mr. Harman's recently reintroduced Friday night variety shows, which are growing very popular.

Displays at Dalston

MANAGER M. ZAIDNER had several interesting publicity displays in the foyer of the Dalston Odeon when I called there recently. A 10 by 5 foot painted panel for Paramount's "China" had a photo-enlargement head of Alan Ladd mounted in front of a well-painted river scene including a Chinese junk at anchor beside a rocky bank backed by mountains. This design was framed by a thin silver fillet. "Flight for Freedom" (RKO Radio) was announced by a smaller board showing a fighter 'plane tearing across a stormy sky, with photo-heads of Rosalind Russell and Fred MacMurray stuck on above and below and the title of the picture prominent at the foot. There was another 10 by 5 foot panel dealing with "The Life and Death of Colonel Blimp" (G.F.D.), containing portraits and names of the stars and a couple of battlefield scenes full of action and interest.

Queue-rious

DO you ever have trouble with queueing patrons? If so, it might help if you treated them as does one manager I know. When they get restive or truculent he appeals to them to behave as they do in a queue outside the fishmonger's! Apparently, fear of the police or some such consideration makes them behave reasonably when waiting for sea food! Anyhow, he has found that the hint works.



Lobby display arranged at the Ritz, Bradford, by S. R. Ro... for British Lion's George King production, TO-MORROW W... IVE

Phenomenal business is being done at the Odeon, Leicester Square, where daily queues wait to see Barbara Stanwyck in STRIPTEASE LADY (United Artists)

A New Piano and Organ Ensemble

A VERY interesting demonstration of the entertainment value of organ and piano combination was given by Ronnie Hanmer and Tony Lowrie as Granada "guests" this week at Harrow. Showmanship entered into this presentation and contributed in no small manner to its success. The stage setting was effective and artistic, with good lighting effects, and the concert grand piano, duly amplified, helped the pianist to get some very clever stunt effects in addition to his fine technique.

The interlude commenced with one of Tony Lowrie's own compositions, his popular march, "Down the Mall," written under the "nom-de-plume" of "John Belton," presented by the organist with organ at half-lift height and tabs closed. During the final chords the tabs opened and an ensemble duet programme commenced, with special memorised arrangements of the valse from "The Merry Widow," "Deep Purple," an excerpt from the 2nd "Lizst Rhapsody" which must have taxed the players to the limit to secure the synchronisation achieved, as I know the difficulties they had to contend with from the "hearing each other's" point of view in this and other kinemas. A violent, humorous contrast was effected with the "Tiger Rag," that jazz classic that never seems to fail. Then Tony Lowrie was "blacked out," and the floodlight showed Ronnie Hanmer playing Eric Coates' "Sleepy Lagoon" on a clarinet with pianoforte accompaniment. Ensemble work followed, with an excerpt from the "Warsaw Concerto," "Phil the Fluter's Ball," etc., all contrasts till we reached the "Land of Hope and Glory," in which the organ came into the limelight with telling effect as a finale. Reception was wonderfully cordial for a matinée house, and with a full house should hold up the show. Congratulations to both performers, and may we have many more of such intimate and thoroughly rehearsed presentations!

A. W. O.

RELEASES FOR SEPTEMBER 6

Compiled by A. W. OWEN

"WALKED WITH A ZOMBIE" (RKO-Radio)

...t. A. Length 6,186 ft. Reg. No. ...F. 6487. Reviewed in KINE. June 24, 1943.

...s.—James Ellison, Frances Dee, Tom Conway.

...SPHERE.—Supernatural triangle drama, told in West Indies settings, of the eerie experiences and romance of a girl sent to nurse a young woman suspected of being a Zombie.

...AN.—"Dance Rituelle de Feu," Manuel de Fella (Augener), with adaptation from the piano-solo copy.

...-SYNC.—As organ, recorded on H.M.V. C.2955 by the Boston Symphony Orchestra.

"MAN OF COURAGE" (Pathe)

...A. Length, 5,966 ft. Reg. No. ...F.6462. Reviewed in KINE. June 10, 1943.

...s. — Burton MacLane, Charlotte Wynters.

...SPHERE.—Gangster melodrama of a district attorney who is elected governor at the expense of a woman framed by political renegades, but repairs the injustice.

...AN.—"Coriolanus" Overture, Beethoven (Hawkes), with adaptation from the orchestral piano-conductor copy (excerpts).

...SYNC.—As organ, recorded on H.M.V. D.B.3638 by the London Symphony Orchestra.

"THEY CAME TO BLOW UP AMERICA" (20th Century-Fox)

CERT. U. Length, 6,585 ft. Reg. No. F.6471. Reviewed in KINE. June 24, 1943.

STARS.—George Sanders, Anna Sten.

ATMOSPHERE.—Espionage romantic melodrama, suggested by a recent spy trial in America, telling how an F.B.I. man of German parentage frustrates a plot to plant saboteurs in the U.S.A. Action chiefly in Germany.

ORGAN.—Extract from the First Movement of "Eroica" Symphony, No. 3, Beethoven (Hawkes), with adaptation from the orchestral piano-conductor copy and synchronisation with record if possible.

NON-SYNC.—As organ, recorded on H.M.V. D.B.1599 by the New York Philharmonic Orchestra.

"CITY WITHOUT MEN" (Columbia)

CERT. A. Length, 6,782 ft. Reg. No. F.6422. Reviewed in KINE. June 3, 1943.

STARS.—Linda Darnell, Michael Duane.

ATMOSPHERE. — Romantic comedy-melodrama, dedicated to the wives who wait for the release of their husbands from the penitentiary.

ORGAN.—"None but the Weary Heart," Tschaikovsky (Hawkes), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. B.8768 by Marek Weber's Orchestra.

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and want your copy of the "Kine" delivered there, please send us early intimation of your intentions, together with your new address, your old address and, if possible, your address label.

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Ten days' notice is wanted

MANAGERS PUT OVER THEIR OWN MUSICAL IDEAS

Musical Presentation

THE idea occurred to manager Norman Hope-Bell, of the Muswell Hill Odeon, recently, of suiting the non-sync. selections to the type of film programme he was showing, and he has been trying it out with very satisfactory results. When he has strong drama he plays heavy, flamboyant records; when the general tone of the programme is light comedy, he chooses cheerful tunes. He also varies the type of record, concentrating sometimes on organ selections, sometimes on orchestral pieces. This, of course, is in the nature of a reversion to the days of silent films, when in so many theatres orchestras, large or small, supplied musical atmospheric accompaniments to the pictures, and film-fitting was an art practised with greater or less success by hundreds of musical directors. The interlude non-sync. music one hears nowaways so often bears such small relation to the nature of the pictures screened that it is pleasing to find an exhibitor who takes the trouble to put the programme into something like true harmony.

Knocked 'em in the . . .

P. SILK, appointed manager of the Old Kent Road Astoria (an associate Odeon theatre) early this year, is experimenting with a novel type of stage presentation, which is winning popularity with the local denizens. Described as "organ stage presentations," these consist of special interludes by Peter Kenyon on the Compton, during which he introduces guest artistes of repute. The hall is equipped with a stage console to the organ as well as the conventional one in the orchestra well, and this makes it possible to vary the performance. Stars who have appeared in these shows so far have included Pat Hyde, Esther Coleman, Raquel Dawn and Irving Kaye, and the 20- to 30-minute interludes seem likely to continue indefinitely.

"The district has been sadly affected by enemy action and evacuation," says Mr. Silk, explaining his aim, "and I am determined to strain every nerve to make those who remain around us into regular patrons."

Musical Debut

When he made his first appearance as guest organist at the Islington Odeon recently, broadcasting organist Robin Richmond, who has been doing good work at the Tottenham Court Road Paramount for some time past, enjoyed great success with an amusing topical interlude called "The Topical Touch." The 20-minute performance consisted of nine popular melodies ("All Over the Place," "Alexander's Ragtime Band," "The Bells of St. Mary's," and others) to which he had composed appropriate and amusing words dealing with current events and people. The Prime Minister, Mussolini, rationing, the fate of our enemies, and other live subjects, were treated in amusing vein, and the audience was invited to join in to its utmost. Owing to the careful choice of numbers and the human touch in the parodies, this lively show went down admirably with patrons throughout the week.

Let the People Sing

ALTHOUGH he has not been at the Islington Odeon very long, manager A. K. Meecher has already discovered that his patrons have a love of vocal music. Having a short programme, he got head office to send him one of Columbia's "Sing Songs," and it proved such a draw that he will be repeating the dose at more or less regular intervals. This hall has an organ but, for want of a competent performer since manager Alfred Richards left the hall some time ago, this has not been in use except on the arrival of an occasional guest organist. It is hoped to secure more of these visiting troubadours in the near future.

Unheeded Music

In the days before the talkies, when incidental music to the silent films was usually provided by a small orchestra, it used to be said that the leader of the combination responsible for this accompaniment could feel most satisfied with the labours of himself and his colleagues if the audience never even noticed that there was a band playing while the films were being screened. The same probably applies to-day—though now it is merely a "canned" record of pre-recorded sound which oozes through loudspeakers while the projectors are running. I wonder how many patrons pay attention to the musical accompaniment to the average film while watching the screen? Probably only a tiny proportion. While enjoying a busman's holiday recently, seeing an important feature which I particularly wished not to miss, I was struck by the several really clever tunes fitted to important incidents in the story—incidents consisting solely of action without speech. A few days later, while chatting with a manager in the lounge adjoining the circle of his theatre, I heard the musical part of some of this same film and was again struck by the exceptionally catchy nature of the tunes on the sound track. Records have been made of melodies from many of Disney's masterpieces, of the "hits" from musical films, and, I believe, of some of Bliss's background music for the Wells' film, "Things to Come," and I suspect that records of some of the tunes from this film which so impressed me might enjoy a good sale. They might have to be elaborated and developed, and certainly linked into a "selection," but that should be easy.

G. B. P.

FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Films.	Shown By.	Star
			LONDON.		
Thur., Aug. 12	10.30 a.m.	Studio One	Watch on the Rhine	Warner	Bette Dav
Fri., ,, 13	3 p.m.	Plaza	Dixie	Paramount	Bing Cro
Tues., ,, 17	10.30 a.m.	Own Private Th.	Mexican Spitfire's Blessed Event	RKO-Radio	Lupe Vel
,, ,, 17	11.15 a.m.	New Gallery	Hers to Gold	G.F.D.	Deanna D
,, ,, 17	2.30 p.m.	Own Private Th.	The Petrified Forest	Warner	Leslie How
,, ,, 17	2.15 p.m.	G.B. Theatre	All by Myself	G.F.D.	Rosemary
Wed., ,, 18	10.30 a.m.	Rialto	Cinderella Swings It	RKO-Radio	Guy Kibb
,, ,, 18	10.30 a.m.	Leicester Sq. Th.	The Flemish Farm	G.F.D.	Clive Broo
,, ,, 18	11 a.m. & 2.30 p.m.	Own Theatre	I Dood It	M-G-M	Red Skelt
,, ,, 18	2.30 p.m.	Own Private Th.	The Irish In Us	Warner	James Cag
			BIRMINGHAM.		
Tues., Aug. 17	10.30 a.m.	Forum	Watch on the Rhine	Warner	Bette Dav
Fri., ,, 20	10.15 a.m.	Forum	Action in the North Atlantic	Warner	Humphrey Bogart
,, ,, 20	10.30 a.m.	Scala	Coney Island	20th Century-Fox	Betty Gra
			CARDIFF.		
Tues., Aug. 17	10.45 a.m.	Park Hall	Laburnum Grove	Ealing Distribution	Edmund G
,, ,, 17	10.30 a.m.	Olympia	Mission to Moscow	Warner	
Wed., ,, 18	10.45 a.m.	Park Hall	Bataan	M-G-M	Robert Tay
Thur., ,, 19	10.45 a.m.	Park Hall	Topper Takes a Trip	Renown	Constance Bennett
Fri., ,, 20	10.45 a.m.	Park Hall	Du Barry was a Lady	M-G-M	Red Skelto
,, ,, 20	10.30 a.m.	Olympia	Watch on the Rhine	Warner	Bette Davi
			GLASGOW.		
Mon., Aug. 16	10.30 a.m.	Cranston's	Salute to the Marines	M-G-M	Wallace Beery
Tues., ,, 17	10.45 a.m.	Playhouse	Topper Takes a Trip	Renown	Constance Bennett
,, ,, 17	10.45 a.m.	La Scala	Crash Dive	20th Century-Fox	Tyrone Power
Wed., ,, 18	10.45 a.m.	La Scala	Coney Island	20th Century-Fox	Betty Grable
Thur., ,, 19	10.45 a.m.	La Scala	I'll Sell My Life	Renown	Rose Hobart
Fri., ,, 20	10.30 a.m.	Regal	Watch on the Rhine	Warner	Bette Davis
			LEEDS.		
Tues., Aug. 17	10.30 a.m.	Tower	Crash Dive	20th Century-Fox	Tyrone Power
,, ,, 17	10.30 a.m.	Ritz	Action in the North Atlantic	Warner	Humphrey Bogart
Wed., ,, 18	10.30 a.m.	Tower	Before the Raid	M-G-M	M. of I. Feature
Fri., ,, 20	10.45 a.m.	Tower	Bombers Moon	20th Century-Fox	George Montgomery
,, ,, 20	10.30 a.m.	Ritz	The Watch on the Rhine	Warner	Bette Davis
			LIVERPOOL.		
Tues., Aug. 17	10.30 a.m.	Forum	Action in the North Atlantic	Warner	Humphrey Bogart
Wed., ,, 18	10.45 a.m.	Futurist	Hitler's Madman	M-G-M	Patricia Morison
,, ,, 18	10.30 a.m.	Forum	Watch on the Rhine	Warner	Bette Davis
Fri., ,, 20	10.30 a.m.	Scala	Salute to the Marines	M-G-M	Wallace Beery
			MANCHESTER.		
Tues., Aug. 17	10.45 a.m.	Gaiety	Young Ideas	M-G-M	Susan Peters
,, ,, 17	10.45 a.m.	New Oxford	I'll Sell My Life	Renown	Rose Hobart
Wed., ,, 18	10.45 a.m. & 2.30 p.m.	Private Theatre	Action in the North Atlantic	Warner	Humphrey Bogart
Fri., ,, 20	10.45 a.m. & 2.30 p.m.	Private Theatre	Watch on the Rhine	Warner	Bette Davis
			NEWCASTLE.		
Tues., Aug. 17	10.45 a.m.	Grainger	There Goes My Heart	Renown	Frederic March
,, ,, 17	10.45 a.m.	Essoldo	Girl in the Taxi	Ealing Distribution	Francis Day
,, ,, 17	10.45 a.m.	Queen's	Coney Island	20th Century-Fox	Betty Grable
Wed., ,, 18	10.45 a.m.	Essoldo	Laburnum Grove	Ealing Distribution	Edmund Gwen
,, ,, 18	10.30 a.m.	Grainger	Salute to the Marines	M-G-M	Wallace Beery
Fri., ,, 20	10.30 a.m.	Essoldo	Hitler's Madman	M-G-M	Patricia Morison
,, ,, 20	10.30 a.m.	Haymarket	Action in the North Atlantic	Warner	Humphrey Bogart
			NOTTINGHAM.		
Tues., Aug. 17	10.30 a.m.	Scala	Young Ideas	M-G-M	Susan Peters
Wed., ,, 18	10.30 a.m.	Carlton	Action in the North Atlantic	Warner	Humphrey Bogart
			SHEFFIELD.		
Tues., Aug. 17	10.15 a.m.	Regent	Bataan	M-G-M	Robert Taylor
,, ,, 17	10.30 a.m.	Hippodrome	Watch on the Rhine	Warner	Bette Davis
Wed., ,, 18	10.30 a.m.	Union Street	Crash Dive	20th Century-Fox	Tyrone Power
,, ,, 18	10.30 a.m.	Hippodrome	Action in the North Atlantic	Warner	Humphrey Bogart
Thur., ,, 19	10.30 a.m.	Union Street	Bomber's Moon	20th Century-Fox	George Montgomery
,, ,, 19	10.30 a.m.	Cinema House	Background to Danger	Warner	George Raft
Fri., ,, 20	10.30 a.m.	Cinema House	Before the Raid	M-G-M	M. of I. Feature

Classified Advertisements

Continued from page 35

FOR SALE AND WANTED

GEORGE PALMER'S CARES
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FOR Sale, Motor-Generator Set, 7½ h.p., 3-phase, 400 volts A.C., 4.62 kw., generator 66 amps., 70 volts, shunt wound, in excellent condition; can be seen at Princess Cinema, Birstall.— Pictures (Birstall), Ltd., National Provincial Bank Chambers, Batley.

COMPLETE Animating Apparatus, including camera, two 450-ft. magazines, animating stand, turning gear, lamps, etc. Krupp Ernemann Kinox Projector, 140-250 volts. Some of the best animated diagrammatic films have been made with above.—Rowe, East End Way, Pinner. 'Phone: Pinner 831.

MORRISON pull-through Sound Heads for sale, £5 each.—Davidson, Cinema, Portsoy, Banffshire.

WANTED, Rotary Converter, any size. Mail us nameplate details.—Hull, 221, City Road, London, E.C.1.

SALE, pair Imperial driven Soundheads on Kalee Pedestal Stands, complete with drive for Kalee 8 projectors; inspect and hear August 8 onwards.—Cinema, Lynton, Devon.

BOMB, BLAST, FIREPROOF SAFES to protect your valuables, books, etc. Prices from £3 10s. to £21, according to size. Over 2,000 sold. Write for leaflet, 1d. —K. Cretebond, Ltd., 13, Orange Street, London, W.C.2.

THEATRE SEATS

TIP-UP Seats wanted, also Standards. Seats repaired and recovered.—R. Bovilsky, Seating Specialist, 34, Batson Street, Govanhill, Glasgow, S.2.

FOR Sale, 1,500 Kinema Seats, complete with iron standards, Zobo arm pads; new condition.—W., Box 512, Kinematograph Weekly.

R.A.F. Station kinema requires Theatre Seats; must be in good condit and cheap; cash deal. The present se ing is wooden benches. Can YOU he —S., Box 533, Kinematograph Weekl

AGENTS

AGENTS, firm or individuals w definite kinema connection requir throughout U.K. for product of m essential to kinemas.—S., Box 508, Ki matograph Weekly.

FILMS

FILM scrap wanted for the recov of nitrate and acetate cellulose; pho graphers' films and ...ills also wanted Send particulars to ...yd's (Dept. K.W 72, Bridge Street, ...ristchurch, Han

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WASTE PAPER
The salvage drive is as urgent as ever. Are you doing your bit?

SITUATIONS VACANT

None of the vacancies for women advertised in our columns relates to a woman between 18 and 48 INCLUSIVE unless such a woman (a) has living with her a child of hers under the age of 14; (b) is registered under the Blind Persons Act; or (c) has a Ministry of Labour Permit to allow her to obtain employment by individual effort."

CARDIFF and West of England Territory.—Leading independent Renters are prepared to finance capable man to open own exchange in Cardiff. Substantial profits and independence certain for right type of man with initiative.—Write in confidence to T., Box 534, Kinematograph Weekly.

WANTED, to commence August 16 if possible, Assistant Manager or young man to train as such; knowledge of accountancy advantageous but not essential; consideration given to anyone with experience in the business in a lower capacity, such as Staff Foreman; splendid opportunity to rise to lucrative position.—Apply, with references and lowest terms, L. C. Rogers, Hippodrome, Gloucester.

WANTED, Assistant Manager for two kinemas and dance hall.—St. Ives Cinemas (Cornwall), Ltd., St. Ives, Cornwall.

SECRETARY-CASHIER.—Permanency for suitable applicant.—Give details of experience and age, L., Box 526, Kinematograph Weekly.

WANTED, Chief Operator for modern kinema; salary £7 per week; London; only those exempt need apply.—State experience, R., Box 532, Kinematograph Weekly.

CHIEF Operator required for up-to-date kinema in Bucks, 25 miles from London.—Full particulars to Shipman and King Circuit, 427, Cecil Chambers, 86, Strand, W.C.2.

CHIEF Projectionist; B.T.H. sound and projectors; Sundays and one matinée weekly.—Wages required and refs. to Regal, Wells, Somerset.

CHIEF Operator required immediately for South Leeds kinema; good wages paid.—Apply, Goldstones (Cinemas), Ltd., Glenthorpe Crescent, York Road, Leeds, 9. 'Phone: 23620.

CHIEF Operator required; accommodation provided; experience and terms to Manager, Rex Cinema, Blackheath, Birmingham.

CHIEF Operator required for independent hall in Southport, Lancs; must be exempt.—Apply, with full particulars, to E., Box 495, Kinematograph Weekly.

OPERATORS, ALL GRADES, FOR KINEMAS IN AND AROUND LONDON; PERMANENT POSITIONS, WITH GOOD WAGES AND WORKING CONDITIONS. — APPLICATIONS IN CONFIDENCE.—APPLY, L., BOX 452, KINEMATOGRAPH WEEKLY.

CHIEF AND SECOND OPERATORS REQUIRED (GOOD SECOND AND THIRD MIGHT SUIT); GOOD WAGES; COMFORTABLE, PERMANENT POSITIONS.—44, SOUTHBANK ROAD, COVENTRY.

PROJECTIONISTS: CHIEF, SECOND, AND RELIEF.—Vacancies for men or women of good character and experience in nice kinemas in delightful surroundings; permanent, progressive positions.—Full particulars to Wilmot-Carlton, REGAL CINEMA, ROYAL LEAMINGTON SPA.

CHIEF or good Second Projectionist; comfortable and permanent positon for right man. Write particulars, wages, Scala, Bury.

WANTED, FIRST AND SECOND OPERATORS; VERY COMFORTABLE POSITIONS, NOT FAR FROM THE WEST END. — ALL PARTICULARS, MANAGER, PLAZA, QUEENSBURY, EDGWARE. 'PHONE: EDGWARE 1209.

OPERATORS, Chief, Second, Third; B.T.H. sound and machines.—Full particulars of last employment, salary required and when disengaged to Manager, Rex Cinema, High Wycombe, Bucks.

OPERATORS wanted, Camberwell, Herne Hill, East Ham, Forest Gate. Give full particulars of experience.—Apply, Wiffen, Golden Domes, Camberwell Green, London, S.E.5.

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OPERATOR required in West Country Market town.—Apply, K., Box 525, Kinematograph Weekly.

WANTED, Second Operator, central London kinema; £4 15s. per week; must be exempt.—State experience, in confidence, Q., Box 531, Kinematograph Weekly.

SECOND Operator wanted, able relieve Chief at times; RCA and Simplex; small independent kinema, Surrey.—Send full details to Director, Star Hotel, Cheesington, Surrey.

WANTED immediately, experienced Second Operator, able to take charge; permanent position.—Write, full particulars, to Manager, Picture House, Ipswich.

WANTED, Second Operator, exempt military service; B.A. sound system; permanent position; wages £6 per week.—'Phone or write, Franklin, Palladium, Hereford. 'Phone 2492.

WANTED, Second Operator, exempt Service.—State experience and salary desired, by letter only, to John F. Ash, Green Domino, Leatherhead, Surrey.

KINEMA Operators required for modern suburban hall.—Call or write, Romford Entertainments, Ltd., 6/8, Sackville Street, W.1, any day between 11 and 1, or 'phone Regent 5875.

WANTED, Operator to take charge; Sunday films and act as First Assistant Electrician for stage shows weekday.—Apply, Manager, Shepherd's Bush Empire, London, W.12.

WANTED, Second Operator; good wages.—Apply, Manager, Studios One and Two, 225, Oxford Street, W.1.

TWO smart Junior Operators wanted for West End kinema; age 16-17, or exempt; good wages.—Apply, Carlton Theatre, Haymarket, S.W.1.

SECOND Operator; modern independent hall; comfortable position. — Envoy Cinema, Kilburn, N.W.2. Mai. 6767.

WANTED, Improver as Third Operator. Wages £3 5s.—Apply, Queen's Hall Cinema, Palmer's Green, N. 'Phone: Palmer's Green 0860.

SITUATIONS WANTED

GENERAL Manager, at present managing well-known independent provincial circuit, desires similar position where ability and experience will be appreciated. Expert booker, well known to all renting executives. Small circuit or independent hall required; exempt Services; tip-top references.—Apply, O., Box 529, Kinematograph Weekly.

MANAGER - SHOWMAN - PROJECTIONIST (WIFE CASHIER), FULLY ALIVE, WANTS CHANGE; REASON, PROGRESS AND OPPORTUNITY; FULLY EXPERIENCED; EARLY RELEASE. ALSO CHIEF PROJECTIONIST, FULLY COMPETENT; AS TEAM OR SEPARATE CIRCUIT OR INDEPENDENT; EXCELLENT REFS.—X., BOX 513, KINEMATOGRAPH WEEKLY.

WELL-KNOWN American Manager seeks change; world-wide life experience, playing capacity with weak pictures by making them "hits" through his exploitation promotion; publicity copywriting, house management, film salesmanship, Press art work, painted pictorials, lettering posters, and scenery; the showmen he has made prosperous call him "The Box-office Magnet" and "Man with the Golden Hands," so will you if you join his happy crowd of money-making ideas.—U., Box 535, Kinematograph Weekly.

MANAGER (51), enterprising, good appearance, conscientious worker, tactful with staff, keen publicity, present managing 800 seater family house, at liberty September 4, own accord; Variety experience; £8 10s. lowest; any part of the country.—Manager, c/o 24, Lonsdale Road, Barnes, S.W.13.

EXHIBITORS requiring a loyal, conscientious General Manager (congratulated by major circuit for record breaking), holding the highest references, coupled with the highest integrity, and now at liberty.—Wire or write to Captain J. Holland-Cheetham, 21, Albion Street, Livesey, Blackburn, Lancs.

SITUATIONS WANTED (Contd.)

MANAGER seeks immediate position, London district preferred; bonded; first-class references; smart appearance; capable of taking full charge; over military age.—N., Box 528, Kinematograph Weekly.

RESPONSIBLE MANAGER, THOROUGHLY EXPERIENCED CIRCUIT AND INDEPENDENT, REQUIRES WORK; OVER MILITARY AGE; PERMANENT OR RELIEF.—REPLY TO BM/QCK, LONDON, W.C.1.

"EXHIBITORS, PLEASE NOTE."—RESPONSIBLE MANAGER AT LIBERTY; OVER 25 YEARS' EXPERIENCE; FULLY CONVERSANT ALL BRANCHES; EXCELLENT REFS.—WRITE, V., BOX 511, KINEMATOGRAPH WEEKLY.

YOUNG Manager desires change; live exploiteer; very keen, energetic, progressive; used to large theatres; bonded; good appearance; exempt military service.—W., Box 487, Kinematograph Weekly.

EXPERIENCED Manager available for good-class independent or circuit house; age 52; conscientious worker, tactful, good appearance and education; bonded; present salary, £10; would consider salary and bonus offer.—G., Box 497, Kinematograph Weekly.

WANTED, appointment as Manager-Organist, by live business man; exempt; first-class wide business experience; would instal own Lafleur theatre organ (large theatre model and installation); Lafleur organ can be heard demonstrated in present site (North-West) by appointment.—P., Box 530, Kinematograph Weekly.

POSITION REQUIRED IN THE NORTH BY CHIEF OPERATOR OR OPERATOR-MANAGER; COMPETENT ELECTRICIAN AND SERVICE ENGINEER; MANY YEARS IN LEADING THEATRES; EXCELLENT REFS.—J., BOX 524, KINEMATOGRAPH WEEKLY.

CHIEF Operator-Electrician requires permanent position (disengaged); London or near; over 20 years' kine.-variety experience.—29, Carnarvon Road, South Woodford, E.18.

CHIEF Operator-Electrician (38), 10 years' experience, seeks position as Chief or Circuit Engineer; Surrey, Sussex or Hants; Simplex, Kalee, Ernemann, Zeiss, RCA, B.T.H.; M.G.s, rectifiers, wiring, storage batteries, maintenance, etc.; start £6 weekly.—Write or wire: Cotton, Electrical Engineer, 28, Kerrison Road, Ealing.

MICK SWAIN wants management in London.—C., Box 518, Kinematograph Weekly.

EXPERIENCED Photographer (lady), keen camera, wishes join camera crew in film producing firm; exempt.—M., Box 527, Kinematograph Weekly.

KINEMAS FOR SALE

FOR Sale, first-class Kinema, 500-seater, up to date and in beautiful order throughout; excellent, sound proposition; owner retiring; principals only. Price freehold, including all furnishings and equipment, £13,500; no offers.—Particics, H., Box 523, Kinematograph Weekly.

FOR disposal, two modern Freehold Kinemas seating 500; excellent going concern; also several Leasehold Northern Kinemas; premiums required.—Particulars for the above will only be given to principals applying with usual bankers' references to B. Jackson, F.V.A., Kinema Agent, 8, Imperial Arcade Buildings, Western Road, Brighton.

KINEMAS WANTED

WANTED, Kinemas, any size or condition, in Devon, Somerset or Wilts; purchase, rental or financial interest taken; strictest privacy.—Prance, 18, Cecil Road, Paignton, South Devon.

SOUTH COAST.—Enterprising exhibitor requires one or more kinemas, any district or town; ample funds available. Will owners kindly communicate privately with B. Jackson, F.V.A., 8, Imperial Arcade Buildings, Western Road, Brighton.

Continued at foot of previous page.

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August 12, 1943

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AT 3 P.M.

The IDEAL KINEMA

A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS

Architectural Editor: George Coles, F.R.I.B.A.

VOL. IX. AUGUST 12, 1943 No. 97

Behind the Screens with RCA

The opening of the "Regal," Marble Arch 14 years ago coincided with the advent of "talkies." In those days equipping such a large cinema with "sound" presented the engineers with some knotty acoustical problems.

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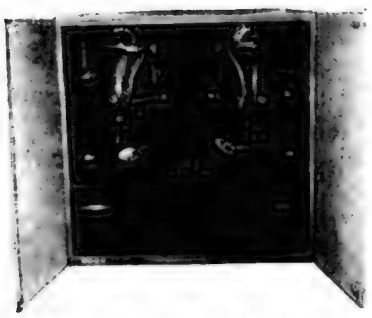

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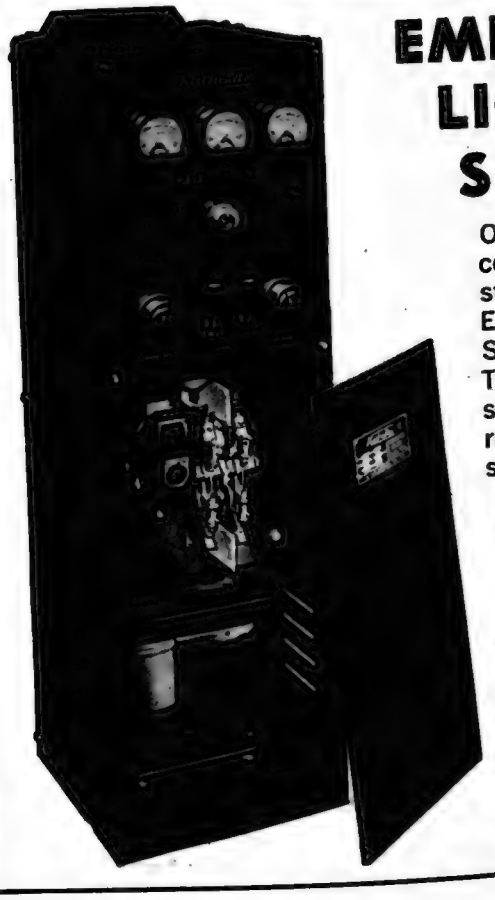

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Observations

ALTHOUGH the main problem which confronts exhibitors to-day is that of retaining or securing staff in sufficient quantity and of sufficient echnical ability in the case of projectionsts, to enable his theatre to function at all, umerous other problems, big enough of hemselves to require thought and planing lie within the circle of consciousness emanding attention whenever the pressure f other difficulties is momentarily lessened. The watchfulness of rating authorities, ho, deceived by the numbers which up to few months ago attended kinemas, look pon the kinema as a fat prey; the inreased costs of overheads which a slump business such as must come at some time. ill render menacing; the need, as soon s relaxation of restrictions allows, to inal essential mechanisms in place of those ng overdue for condemnation; the eterioration of structures due to inability procure labour and material, and to the mit of money which may be expended on epairs: these and many replenishments—rnishings, uniforms, etc., all bring their rticular anxieties.

It is generally accepted that it is useless expect that at the close of hostilities it ill be possible to purchase or even order rticles and apparatus needed with hopes early supply. Restrictions at present in rce will only be gradually relaxed, and far as the policy of Government Departents can be gauged, any labour or aterial which is released for use will be verted at first into channels supplying mestic housing and factory alterations. So it would seem, that provided it is posble to run a kinema and provide public tertainment on the screen, our patrons ust wait awhile for the return to the lly luxurious conditions to which they re accustomed before the war.

THEODOLITE.

KINEMAS AS COMMUNITY CENTRES

Their Place in Town-Planning Schemes

By ELLIOTT HAMMETT

ONE of the most visited of exhibitions in London during the past month has been that at the County Hall, Westminster, where the London County Council has set out a scheme for transforming London (that is, the whole county area) into an orderly combination of community groups with houses, flats, shops, playing grounds and amusement centres catering for residents' needs and endeavouring to avoid ugliness and inconvenience.

It must be recognised at the outset that it is not expected to effect such a huge scheme all at once. It is conceived as a step-by-step transformation, with the eventual fulfilment well out beyond the realisation of the Beveridge Plan. That many obstacles will stand in the way of the plan is recognised; these will have to be overcome if the scheme is to succeed, but these and the many problems arising from the diversion of traffic need not concern us now.

The Kinema's Function

Accepting the plan for the moment as a goal towards which many paths will trend, one asks the question: What part has the kinema to play in the new lay-out? Old kinemas will remain where they are for the time being, except where they are a definite obstruction to a road plan, but the tendency will be, it seems, to encourage the erection of kinemas of a new type, roughly at the centre of the community of houses and shops.

It is to be imagined that new kinemas planned to be built in a certain area will not occupy any odd bit of land rendered vacant by demolition, but will be sited in an area planned as a community recreation centre.

A French Experiment

This is by no means a new idea, experiments having been carried out in various countries. As far back as March, 1935, a description appeared in the IDEAL KINEMA, with photographs of a municipal entertainment centre at Villeurbanne, near Lyons. The general enterprise consisted of taking a vacant area on the outskirts of the city and town-planning it as a complete unit with its town hall, public square, housing scheme, with flats supplied with heat from a central heating station, and a Palais du Travail. This building embodied a public dispensary and clinic, meeting halls, restaurant, swimming pool, and a theatre planned for stage plays or for screen programmes, with a seating accommodation for 1,300 patrons.

By Public Subscription

In view of the difficulties which may be raised in this country to a planning scheme on a broad comprehensive basis, it is worth while setting out the manner in which the French plan was launched and financed.

A public utility society was formed, known as the Société Villeurbannaise d'Urbanisme. To this the public was invited to make contributions. Blocks of flats were built, let at an economic rental, and from the profits on the renting of the flats the wherewithal was obtained to build the town hall, public square and Palais du Travail.

How far such a scheme is possible in this country remains to be seen, but a visit to the London exhibition, with its attractive lay-out (not on so visionary and impractical a basis as has been developed on former occasions), prompts the question How? to which the Villeurbanne enterprise supplies at least a partial answer.

Carl Laemmle, Prophet

The evolution of the kinema from its earliest flicker days has been remarkable, and alert minds have always been busy thinking in terms of improvements in design and decoration.

Carl Laemmle, shrewdest of picture pioneers, saw the kinema of 1960 as a building providing " entertainment of almost every type. The line of development which is to be observed by present-day tendencies is that of a large building of which the kinema auditorium is the centre, not the whole." This was Carl Laemmle's view nearly ten years ago; the community centre dreamed of by the L.C.C. seems to bear out that prophecy.

Other plans for new-type kinemas have been drawn by Norman Bel Geddes and Dr. Gropius, but these have been rather revolutionary in form, as was the 10,000 capacity planned in Moscow.

THE THEATRES OF WAR . . . . . .

Are of supreme importance to us all and must have priority: but *your* theatres have also to be maintained. For this reason we are still using every endeavour, in spite of prevailing difficulties, to keep going that service you have always expected from us. Pending a return to normal, we shall be happy to advise you how best to keep your furnishings in good repair until such time as we are able, once again, to meet your requirements in full.

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ENGLISH GENIUS IN ORGAN BUILDING

Rewards of Inventiveness and Foresight

By A. W. OWEN

THE short history of the kinema organ given recently by me in the IDEAL KINEMA has aroused a desire among musical readers for news of the firms who designed, built and installed them in the kinemas of the United Kingdom and overseas. This month particulars are given of the growth of the most prominent of these.

The firm of John Compton were builders of church organs in Nottingham 50 years ago, then small in size but progressive in design and noted for fine craftsmanship in construction and installation. In 1923 this firm came to a factory in Turnham Green, where they remained till a new works was built in Chase Road, North Acton. Here many fine instruments were built, until the national effort led to the cessation of organ building, the skilled craftsmen in wood and metal becoming invaluable for certain intricate processes. This building has been re constructed following damage, and has now became a vast hive of industry three or four times greater in size than the original works

A Triple Alliance

When organs can be built again this will enable this firm to meet the very heavy demands of the kinema proprietors, not only for new instruments but for the many rebuildings in blitzed kinemas. The outstanding success of the John Compton Organ Co., Ltd., is due to a threefold co-operation of ability. John Compton's genius in invention and guidance, James Taylor's skill as inventor, craftsman, organist and demonstrator, and J. J. Broad's initiative and foresight have made the success of the company. J. J.'s success in marketing the product has been so successful that in recent pre-war days the factory was always on overtime to complete the orders given to it.

There is an interesting personal story connected with this firm. In the early Nottingham days John Compton engaged an apprentice named James Taylor, who even as a lad at school used to come into the works to watch "how things were done" until the foreman thought his inquisitiveness was becoming a nuisance and kicked him out.

From apprenticeship he became quickly a good craftsman and rose in position till to-day he is the technical managing director of the firm.

John Compton recently gave me this excellent tribute to him. "For many years past the chief responsibility of this firm has fallen on the ever-willing shoulders of my faithful and affectionate friend and colleague J. I. Taylor, not only a superb musician, but is equally gifted on the mechanical side, where he has invented and put into practice some very ingenious and practicable contrivances of stop control. Every year since he came to my factory he has become more valuable and has now taken the major burden of the business administration. He has never spared himself, time or effort if it is in his power to render service to anybody, proprietors, organists, managers or employees."

I have known Jimmy Taylor since 1923, and have watched his untiring work and enjoyed his friendship and confidence ever since. Only a few days ago I was able to note the pride and satisfaction he had in taking me round the new works at Acton and hinting at new inventions and devices

J. I. Taylor, technical head of the John Compton Organ Co., Ltd.

that John Compton had devised during his internment in Sicily, which, he hoped, would almost revolutionise kinema organ construction, both in point of view of economy in construction and tonal results.

It would be unfair not to pay tribute in this survey to the faithful band of craftsmen, all union men, working under ideal conditions, who have made the Compton output possible and helped to stamp the firm's product with quality. During war time a small expert staff has been specially detailed for tuning and servicing of all Compton organs, which is an absolute necessity if kinema organs are to function satisfactorily.

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The story of church organ installations this firm would not be of interest here. the B.B.C. installations were an unquali success in every way.

Wurlitzer and Christie

The Wurlitzer Organ Co., represented many years in this country by Major Wri although American in production is reality a British inventor's idea in the m principles, and has gained an enviable putation. This organ has many g characteristics and its quality both in struction and tonal effects is unifor of high standard. It was introduced about 1923. It will certainly be the chief of British manufacturers after the war.

The fine old firm of Hill, Norman Beard, builders of many church org entered the kinema Industry with a spe branch called the Christie Organ Co., Hayes Jones as principal representative large number of kinema organs were and installed all over the country and given satisfactory results. Spurden must be added to the list, and though installations were few the quality was g

Jardine and Conacher

The old-established church organ build Jardine and, Co., built a special kin organ in Accrington in 1913 to a speci tion of Dr. Tootell, and were responsible a fine organ at the Stoll Picture Ho London, and many organs in the North England. Mention should be also made the Conacher Organ Co., who built s large instruments with specifications by Reginald Foort, and installed in a a dozen kinemas.

Taken broadly one can say that the o builders have certainly given fine servic the kinemas in the past and will certa

Continued on page vi

COMPTON ORGANS
HUNDREDS of these famous instruments throughout the Br Isles are giving sterling service to their owners. Comp Organs are installed in the theatres of all the leading circu Our Maintenance Service is working at the full pre-w level of efficiency.
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LICHFIELD REOPENING

Of 150-Year-Old Theatre

HE reop ing of the Lido Cinema, Lich- field, fo lowing the serious fire which ured the in November last, again pro- es reside ts of the Staffordshire city with opportunity of visiting their historic se of entertainment.

odernisation

The Lido is another example of a famous atre being converted into a kinema. ected as long ago as 1790 the Theatre yal provided stage fare for the next eighty ars. Shortly afterwards it became known the St. James Hall, and was the venue of ncert lovers until round about 1912 when went over to film entertainment and be- me known as the Palladium.

Modernised a few years ago it changed its me to the Lido, and is now run by J. rshall Dent, the well-known Midland in- pendent exhibitor, of Sutton Coldfield. spite these changes, however, much of the iginal fabric of the historic Theatre Royal mains.

econstruction

Under the supervision of Hurley Robinson, R.I.B.A., of Birmingham, who has de- ned many Midland kinemas, the Lido has been reconstructed and its amenities proved so far as war restrictions permit e old timber roof has been replaced by e of steel girders and Marley concrete es, thereby rendering it as bomb and fire sisting as it is possible to make it. Like e roof the timbered portion of the balcony s gutted, and this has been restored by e use of ferro concrete.

ecoration

An additional entrance has been provided balcony patrons by means of a staircase ft. wide leading out of the passage at the le of the house. The removal of the plifiers, etc., from the stage to a lean-to ilding at the rear will enable full use to made of it should the occasion arise. A w fibrous-plaster ceiling has been fitted, a rtial re-seating carried out, and an ultra- odern interior decoration scheme, in which e predominant colours are rose-du-barry d green, executed. The Gaumont Eclipse projectors and the British Acoustic sound set have been reconditioned, new amplifiers being fitted, and a Westone beaded screen installed.

Contractors

A new ventilating system has been installed; the heating and lighting thoroughly overhauled and the exterior redecorated.

The main contract for the reconstruction of the Lido was entrusted to Messrs. Industrial Buildings, Ltd., Little Aston, Sutton Coldfield. Bryans' Adamanta, Ltd., Birmingham, were responsible for the fibrous plaster work; W. A. Webb and Co., Ltd., Birmingham, for the lighting and ventilating systems; G.-B. Kalee, Ltd. (Birminghom Branch) for the projection and sound equipment; W. Dicken and Co., Dudley, for the heating apparatus; Decorative Crafts, Ltd., Birmingham, for the curtains and draperies; Korkoid Ltd., Manchester, for the new cork carpeting; and Redpath, Brown and Co., Ltd., for the steelwork.

CIVIC ENTERTAINMENT

Move to Extend Powers

A hint of the competition which may face nema proprietors from municipal entertain- ent enterprises may be gathered from a port submitted to the Birmingham Corpora- on by its General Purposes Committee.

It states that it has become obvious that as a sult of the war extensive developments will ave to be made in attractions by way of enter- inments and amusements in the public rks of the country and therefore the com- ittee contemplates the erection at Cannon ill Park of Winter Gardens constructed of lass on the lines of such gardens at seaside nd other pleasure resorts.

Such a building would include a concert nd dance hall, theatre, promenades, con- ervatories and café and restaurant with up-to- ate equipment. This building would provide he necessary facilities for first-class military nd orchestral bands, dancing, concerts and heatrical performances. Consideration might e given to the question of combining with his scheme a swimming pool or Lido.

In Brighton a committee has been appointed o consider and report upon municipally run ntertainment enterprises within the borough nd to report upon such enlargement of owers in this direction as is desirable.

HEAT FROM REFUSE

A Way to Economy

THE need to economise in all kinds of fuel is being impressed upon all consumers in view of heavy demands which may be made upon supplies during the winter.

One of the most important methods for the saving of coal is to utilise to the fullest extent the vast amount of general refuse and low-grade combustible material available, the importance of which is not generally realised.

This applies particularly to the very small or domestic type of destructor, which can be used to great advantage in kinemas, restaurants, hotels, shops, schools, universities, large houses, and other establishments.

By the use of an efficient small destructor this material can not only be destroyed conveniently, with great advantage alike from the point of view of cleanliness and health, but also all the heat content usefully employed in providing hot water or low-pressure steam. Mixed refuse of this description is approximately one-third of the heating value of coal, and the amount made available, say, in the course of a year is generally greater than might be imagined.

Among the specialists and pioneers in this field are Meldrums, Ltd., Timperley, near Manchester, who produce a special small destructor having a circular body, constructed of heavy and heat-resisting cast-iron, standing on three box-type legs, with a cast-iron charging door in the top and a cast-iron cleaning-out door at the bottom, lined throughout inside with the best quality firebrick.

This destructor also is of the natural draught type, operated in simple fashion by a cast-iron chimney 6 ft. high, whilst there is embodied in the lower part of the chimney a circular water heater of mild steel of welded construction fitted with cross tubes and having a cleaning door. This heater connects to an upper hot-water tank fixed in any convenient position and connected to the heater by two small-bore pipe lines, one for the inlet and the other for the outlet, so that by gravity the water constantly circulates through the heater and the tank which form a continuous circuit. As required, hot water is taken out of the tank which can be provided with a ball or similar valve whereby the level is always maintained by the addition of fresh cold water.

It should be pointed out that the cast-iron construction throughout is of great importance, ensuring almost unlimited working life, entirely different from cheap forms of sheet-steel domestic destructor. The design also is in two standard sizes, in the smallest of which

Continued in column 3

SERVICE KINEMAS

Co-operative Effort at a Naval Base

IN last month's IDEAL KINEMA an account was given of a kinema built and equipped by an R.A.F. unit to provide entertainment for airmen stationed there. Enquiries received from other camps since the appearance of that article reveal that other units have been busy preparing huts in which entertainment can be provided, the main difficulty being that of securing seating and suitable equipment.

One unit has hopes of getting seating installed and a heating system before the end of October.

The task of building and furnishing is one which is more easily overcome if the area to be served has a good number of practical craftsmen to make or adapt existing material.

A naval base in the north of Great Britain has just been provided with a kinema built in just over six months by Royal Marine mechanics and engineers. There is nothing of the bareness usually associated with a building so constituted, for someone with an artistic bent has decorated the interior in pastel shades with panels of sound-proof material attractively treated. Seating accommodation is in excess of 1,200.

The opening was a gala affair at which Admiral Sir Bruce Fraser, Commander-in-Chief of the Home Fleet, performed the ceremony of inauguration. The programme included a stage show by London artistes and an enjoyable feature film currently released.

Continued from column 2

burning 25 lb. of general refuse per hour, the body height is 22½ in., the height of the top of the destructor from the floor 31½ in., and the outside diameter 18¾ in., the inside diameter being 15 in. (between fire brick work). The larger size has a capacity of 45 lb. per hour with an overall height from the floor of 37½ in. and an outside diameter of 22¼ in., being 19½ in. inside diameter, and in both cases the 6-ft. chimney is included, with or without the hot-water heater and tank.

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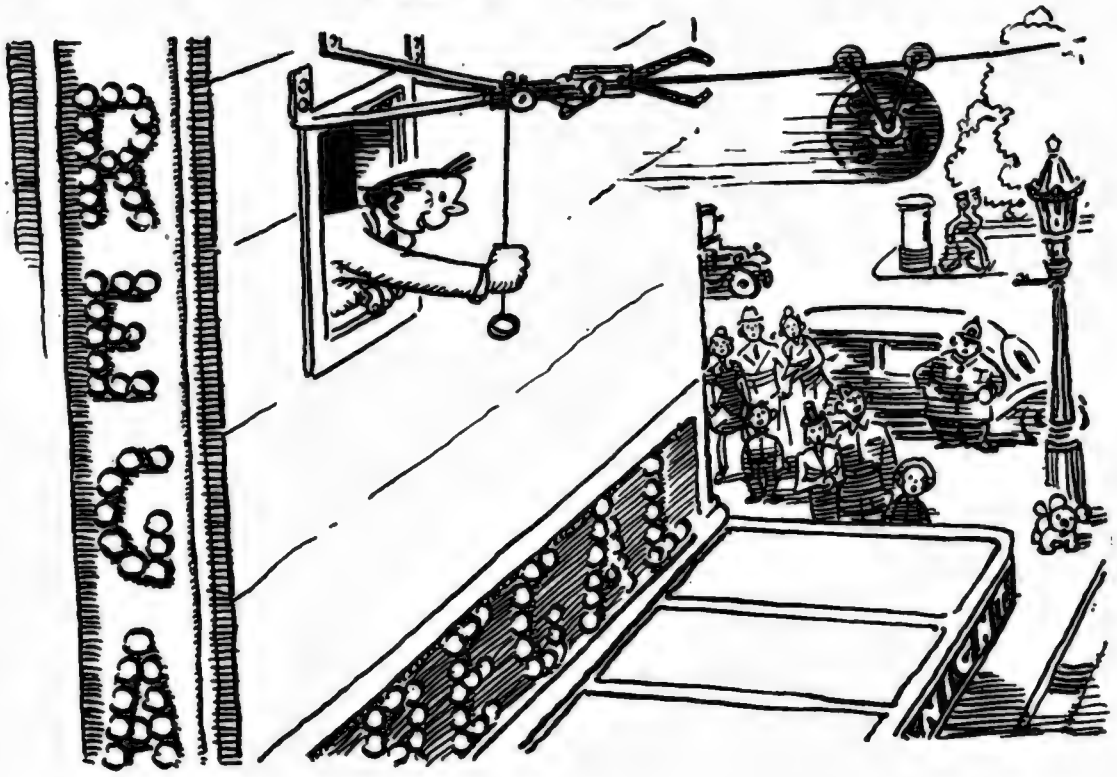


Jottings for Juniors—III

HOW WE SEE A MOVING PICTURE

By the Chief

IF we examine a piece of film containing some action we shall see that each frame is slightly different from the next; the difference may be quite slight—maybe the movement of an arm (as Matchstick Mike shows in the sketch), or, if a person is walking, a trifling difference in the position of the legs If we were to project this film very slowly, frame by frame, we should see not a smooth movement, but a jerky discontinuous movement. How is it that when the film is run at normal speed we see a smooth continuous movement?

The Eye Holds On

The reason is to be found in a defect of the eye, known as *persistence of vision*. This means simply that the eye has a time lag—that if we are watching a picture and it is suddenly cut off, the eye will continue to see it for a fraction of a second after it has vanished (try it for yourself by looking at a bright light and then closing the eye. Now, if within this fraction of a second we replace the picture by a slightly different picture, the eye will not see the actual change; it will blend the two pictures into one another, and if they are slightly different we shall perceive the illusion of movement.

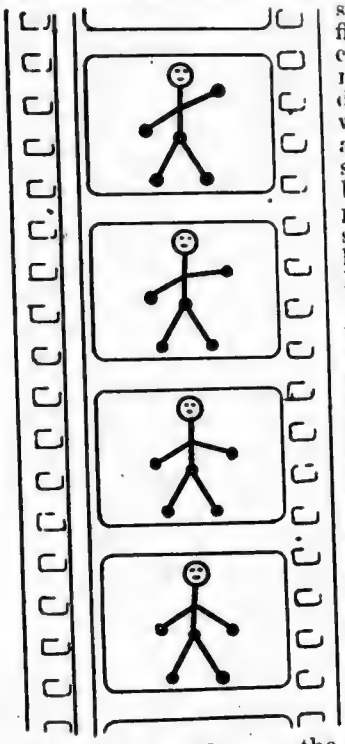
The first function of a projector is therefore to show a frame of film stationary on the screen, and then, within this tiny fraction of a second, to shift the film, bringing another picture on to the screen, and hold this picture stationary until in its turn it is replaced by yet another frame.

The Intermittent's Job

The principal job that our projector has to do therefore is to hold the picture we are watching flat and stationary while it is projected, and then to jerk the film rapidly to bring the next frame into position. The most important part of the projector is the device which moves the film in jerks—the *intermittent motion*. The type of intermittent motion invariably used in 35mm. projectors is known as the *Maltese Cross*, and we will see next month how it works.

Shutter Cut-off

But here another point arises. If the movement of the film from one picture to the next were to be projected on the screen the image would obviously be blurred; the rapid movement of the film would cause streaks of light to appear down the screen in line with the high-lights of the picture. Therefore a rotating shutter is interposed in the light beam, either in front of the lens, or more generally to-day behind the gate; this serves to cut off the light from the screen while the film is moving; consequently the movement blur disappears. It will be seen that actually the shutter has two blades; the purpose of the second blade will be discussed later.



The picture must be held flat while it is projected, and for this purpose we use a *gate*, which has spring-tensioned skates pressing on the film. The gate also serves to prevent the film over-shooting when the intermittent motion stops turning.

It will be seen later that a lens reverses the image of the film on the screen; therefore the film must be threaded upside down in order that the audience may not have to stand on their heads to see the picture.

While Matchstick Mike is performing on the screen, his voice, carried on the sound track of the film, is being picked up in the sound head below the projector, and by means of complicated amplifiers and massive loud-speakers is reproduced in time with his movements. Thus, provided our sound is "in sync" (short for in synchronism) our audience will receive the illusion of the little figure on the screen actually talking and singing.

Continued from page iv

give even more after the war, with inevitable new improvements and devices. Yet while we see this bright picture of the future there is one cloud in the sky which the builders know only too well but the exhibitors fail to realise to the full in many cases, viz., that organs alone do not provide anything but a medium by which organists attract patrons and justify the installations. Where are the organists of the future being trained as musicians and showmen? I wish *I* knew. It is one of those matters that could be considered *now*. After the war it may be *too late*.

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KINEMA TECHNIQUE AND EQUIPMENT

Surveyed by R. Howard Cricks, F.R.P.S.

A SECOND FRONT AGAINST MUTILATION

Mobilise All Effectives—The Box as Schoolroom—Hardening Intermittents—Army Operating

SEVERAL sufferers from the present spate of film mutilation have recently remarked to me that the real offenders are the renters. Why, they demand, can't the renters examine every reel between bookings? Why doesn't the renter charge the exhibitor for any damage found? Why doesn't the

Perhaps this fellow can't read

renter replace some of the old worn-out tins and transit cases?

All very sound observations in times of peace—I used to say such things myself, with, I claim, perfect justification. But those who give voice to such opinions nowadays tend to overlook the fact that the renter, like every other section of industry, has his own staff difficulties. I fully agree that prints should be examined regularly between bookings, that any damage found should be made good and charged to the exhibitor responsible, that tins and transit cases are getting into a bad state. After the war I'll be the first to complain if such things aren't put right. But to-day we must be more tolerant.

The Other Side of the Coin

ISN'T it equally true to say that much mutilation is due to the neglect of the exhibitor? We all know of his difficulties in finding projection staff. But surely every exhibitor sees his programme through at least once; doesn't he ever notice the flashes and other decorations that precede the change-overs? And if he notices them, why doesn't he stop them? Is the labour situation such that he shrinks from offending his projectionists by forbidding such mutilation? Or is it simply that he, like most people in the Trade, is totally indifferent to these flaws in projection?

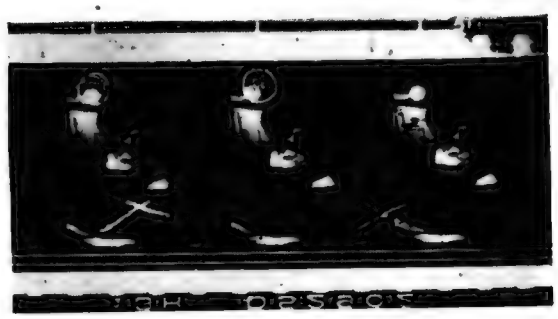
From a West Country projectionist comes a letter which definitely throws the blame on the renters. "They must know what the state of a copy is before it leaves the despatch room." The whole point is that often they don't, because of lack of skilled examiners: if they did, time would often not permit of the faulty parts being made good. Remember that cutting out some fancy decorations at the change-over means not only making a join, it involves also making a fresh set of dots, and with the way in which copies may be booked solidly, it just can't be done.

Some Bad Examples

HOWEVER, don't let it be thought that I lack sympathy with this correspondent, who sends me some cuttings from a recent feature. From the couple reproduced it will be gathered that the cues are distinctly unorthodox, notwithstanding that the original dots on the film were perfectly clear. Can it be that the exhibitor who previously ran this copy failed to see these disfigurements on his screen?

My correspondent remarks that he and his second put in three hours' work in making another feature fit to run. He also receives a newsreel from a near-by town, only six days' old, on which he habitually reports: "Scratched and saturated with oil." Has he thought of communicating with the chief who previously runs it?

From Essex come two more cuttings. One is fifteen frames in length and the other eleven, and in both cases every frame contains some form of cue. In the cutting, of which part is reproduced, every one of the eleven frames contains a punched hole, a number of which have for some queer reason been blacked round; a couple of frames contain crosses, and



Punch-holes and crosses

on other frames there are splotches of black ink. The sender, a projectionist of twenty-six years' experience, comments that in addition he found wrong leaders on all the parts. All very helpful!

Teaching Technique

ONE must certainly face the fact that lack of training available to projectionists is the root cause of our difficulties. It is a fact that a certain proportion of chiefs object to passing on their knowledge to their staffs, and even stand in the way of their learning. P. E. Ellis, of the Regal, Great Yarmouth, is not such a chief; in an interesting letter he remarks:—

"Some chiefs are of the opinion that if a lad is interested enough he will teach himself. I can recollect, as others probably can, the

Continued on page xii

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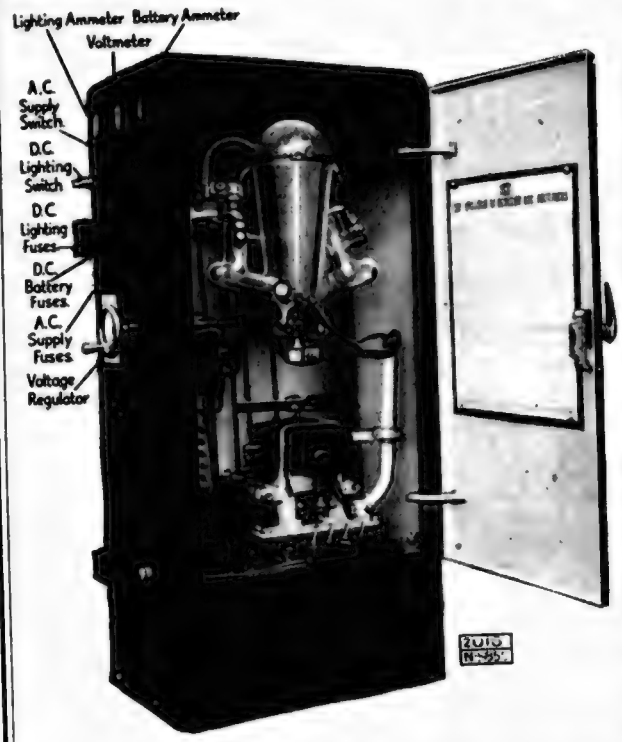

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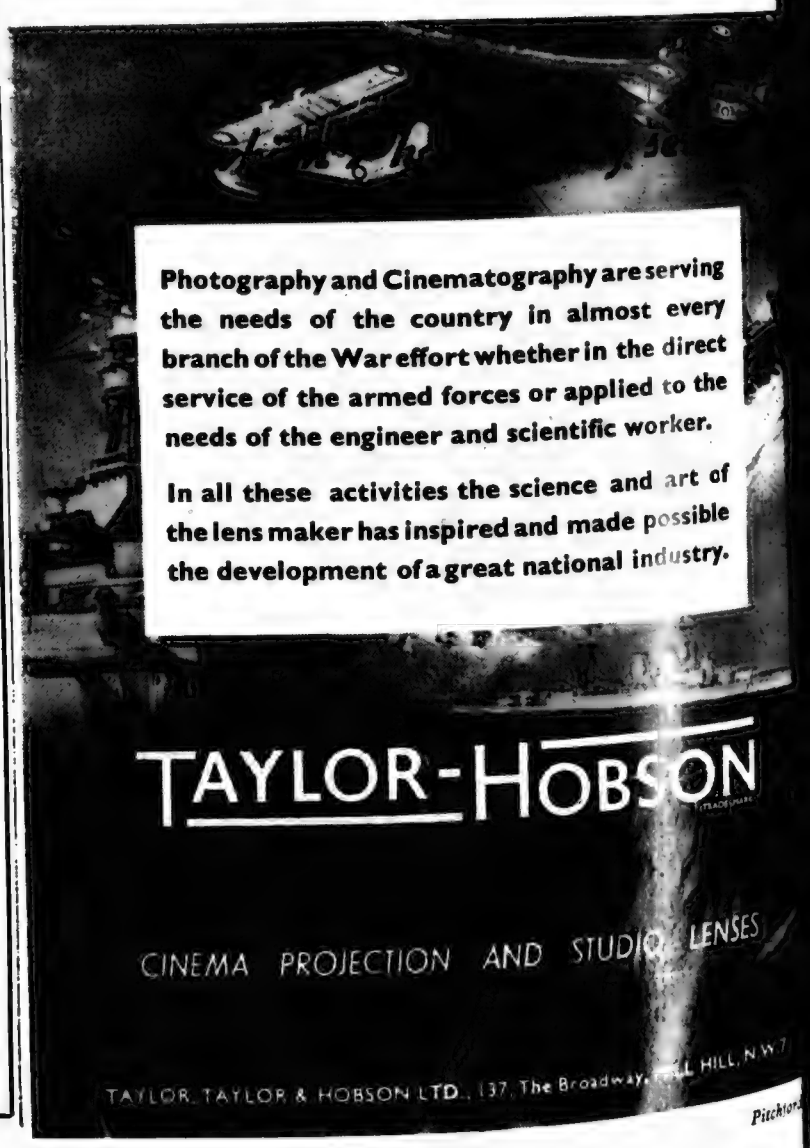

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LIGHT LOSS BETWEEN ARC AND AUDIENCE

Mirror Wear, Screen Discoloration, and Wrong Voltage

By R. HOWARD CRICKS, F.R.P.S.

T is a pity that every kinema cannot be fitted with a photometer to measure screen brightness—or better still, a recording meter plotting on the same graph-paper reen illumination and arc current. The projectionist who prides himself upon giving a ell-lit picture on his screen would, I am convinced, immediately set to work to discover e reason for the many discrepancies he ould find—variations in brightness, and even drop in brightness accompanied by a rise current.

There is a very common tendency to regard e ammeter reading as a measurement of reen brightness, and to ignore the many ctors in between. Naturally, an increase in rrent will generally (not always) produce increase in screen brightness *at the oment;* but it is quite possible that, if easured with the objective eye of a photoeter, the brightness at a higher current day might be found actually less than that oduced by a lower current three months go.

Of the numerous factors involved, other an current, only two are commonly conidered: an aged arc mirror and a dirty reen.

ogressive Light Loss

Within a few days of being brought into use e average arc mirror will have lost a easurable percentage of its reflectivity, and ereafter it steadily deteriorates until the loss light becomes so noticeable that a replaceent is called for. It is not quite correct to y that the backing is actually burnt off by e heat of the arc; chemically, the process is e of oxidation—more nearly equivalent to e rusting of iron. And just as dampness celerates rusting, so it also accelerates oxidaon of the mirror. Therefore, the first essenl, if the life of the mirrors is to be olonged, is to avoid dampness in the proction room; in winter, for example, it should warmed overnight.

I have before suggested, as a counsel of rfection, that the arc mirrors should be moved from the arcs after the show, and aced overnight in a tin with a well-fitting , so that condensation as they cool down ll be reduced to a minimum. However, few ojectionists would be sufficiently self-erificing to wait for possibly 20 minutes after e show until the mirror is cool enough to ndle.

rkening of Screen

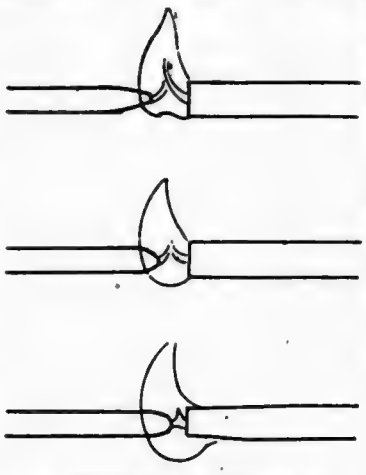
Screen deterioration is, of course, always e to atmospheric dirt—notably tobacco oke, and in industrial districts sulphurlen furnace fumes. The life of a screen ries enormously in different shows, and I agine the principal factor is the efficiency the ventilating system, and whether or not moves the air towards the screen. However, ce the plant is installed there is little that n be done about it. Most projectionists will, course, shut off the inlet fans while there fog about.

There are three other factors, unobserved by any projectionists, which can cause as large loss of light as either of the points already entioned.

c and Line Voltage

The first is arc voltage. Few arcs are fitted th a voltmeter reading the actual voltage ross the carbons, and a surprising number projectionists have no clear idea of the real eaning of the term.

The line voltage—the output from the generator or rectifier—is absorbed partly by the ballast (whether resistance or choke system) and partly by the actual resistance of the carbons, and more especially of the arc gap. Ohm's law tells us that *voltage* is the product of *ampères* and *resistance* (ohms), and this is perfectly true of arc voltage, except that resistance tends to vary with the current. If, however, we increase the resistance of the arc gap — by lengthening it, or by altering the position of the negative carbon — while keeping the current constant by adjustment of the resistance or chokes, we increase the voltage proportionately.



Appearance of arc run at high, correct and low arc voltage

The arc *voltage* multiplied by the *current* gives us arc *watts*—not the consumption from the mains, but the actual watts dissipated in the arc. And to a very large extent, at any rate in the H.I. arc, it is watts and not ampères that are the source of light. Hence an increased arc voltage will generally give more light, until the point is reached where flicker becomes noticeable. And remember, this extra voltage and resultant extra light takes no more current from the mains, and costs not a penny extra—it is simply a means of making more efficient use of the watts taken from the mains, by burning them in the arc instead of wasting them in the ballast.

Some Instances

Let us take an actual example. Suppose the arc is running on a 90 v. supply from a generator, drawing, say, 45 amps. through a resistance. A voltmeter shows the arc volts to be only 32 v.; the actual power consumed in the arc is therefore:—

32 v. × 45 a. = 1,440 watts.

The voltage drop in the ballast resistance will be 90 – 32 = 58 v.

Suppose we readjust the carbons to increase the arc voltage to 38 v., setting the resistance to maintain the current constant. The arc watts will be:—

38 v. × 45 a. = 1,710 watts.

The light will be increased, if not in direct proportion, at any rate very considerably. The voltage loss in the ballast resistance will now be only 90 – 38 = 52 v. The consumption from the mains remained unchanged.

The moral is: buy or borrow a voltmeter, and connect it directly across the arc terminals (not the generator, rectifier, or resistance terminals, but the actual wires leading to the carbons). By trial and error find the arc setting at which the highest voltage reading is obtained without flicker, and then practice maintaining the arc at that setting.

As indicated in the sketch, the two factors controlling arc voltage will be found to be the length of gap, and the position of the negative carbon—the latter being often quite critical. See what the flame looks like at the correct setting, and observe that at a higher arc voltage the flame keeps well away from the positive carbon other than the crater (this factor may, incidentally, effect a slight reduction in carbon consumption, but generally an increased arc voltage means increased carbon consumption). At a low voltage the stumpy negative end obstructs some of the light from the positive crater, the flame appears lifeless, and licks the positive carbon, causing spindling.

Misalignment Losses

The second of my three causes of light loss is misalignment of the arc with the projector aperture. It is not an easy thing to demonstrate (except possibly on the old Western Electric Universal Base) that if the arc is moved away from true alignment, there will at first be no appreciable difference in

Continued on page xiii

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ELECTRICITY IN THE KINEMA

(Second Series)

Lamps and Resistances

By SMEETON WILKINSON

THIS month we introduce a new series of articles under the above heading. The writer deals with questions received from newcomers to the box regarding current-flow through resistance.

FROM questions asked recently by several "junior electricals" concerning the current or flow of electricity through resistances and lamps or other apparatus which the resistances are intended to control it is evident that these welcome newcomers to electricity in the kinema are having some difficulty in understanding certain vital points in the foundations of our subject. Since it is most important that these fundamentals or foundations are thoroughly grasped before endeavouring to tackle the problems on the "upper floors" of our electrical structure it is proposed this month to introduce the questions referred to and to examine a typical circuit from the "inside" so to speak in an endeavour to get a clearer picture of what really is happening.

A Junior's Problem

Among the questions asked were: Why is it that a lamp, for instance, rated at, say, 100 volts, and connected in series with a suitable resistance, let us suppose, to 200-volt mains, does not burn out, although the current in passing one way around the circuit appears to reach the lamp before passing through the resistance?

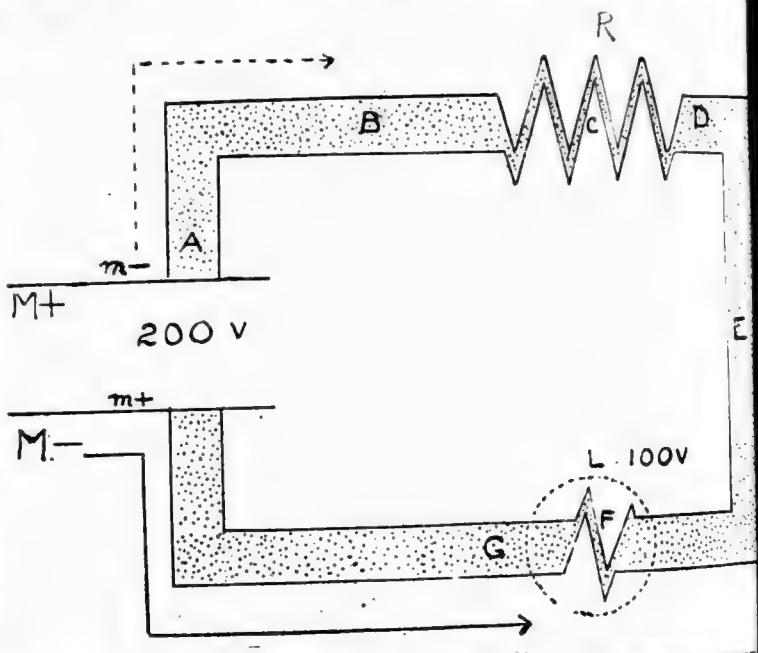
The question may bring a smile to the faces of the older ones in the game, but let them try to give satisfaction on the point to keen junior projectionists determined to get to the bottom of things and they will quickly realise that the question is neither so funny nor so easy to answer as it might at first sight appear. Furthermore, the question indicates keen observation and a healthy curiosity sadly lacking not only in many of the youngsters newly arrived in the box but also in many others who have been in the projection room a few years.

In the following diagram let us suppose for the sake of simplicity that we have direct voltage mains, because an understanding of what happens when we connect our circuit to mains of alternating voltage will follow, since we shall first consider a direct current flowing one way around the circuit, then without altering the position of the lamp and the resistance we shall study the same circuit assuming the current to be in the opposite direction.

M+ is the positive side of the mains or batteries, M– is the negative side. L is a 100-volt lamp, R is the voltage-dropping resistance enabling us to use the 100-volt lamp on a 200-volt supply. The solid arrow indicates the direction in which the electricity is flowing, in other words, the current.

We have here a simple series circuit of two members, L the lamp and R the resistance, and the whole is governed by the series rule that if the current ceases or fails in any one member it ceases in all other members, and in fact throughout the whole circuit; very much like a chain in which if one link breaks the chain is broken. As we say of a chain that its strength is the strength of its weakest link, so we may say of a series circuit that its strength to withstand electrical strain is the strength of its weakest member, whether it be one of the pieces of apparatus, a fuse or a weak spot in the permanent wiring.

Now, if conducting wires in a circuit with the switch "off" were like empty water pipes waiting for a stream of water to flow through in the direction of the arrow shown in the diagram, from M– to L, it would be quite reasonable to expect things to happen at L immediately the current reached that point, and this is where our "junior electricals" have met their stumbling-block.



When We Switch Off

"Why," they say, "doesn't the lamp burn out, since with current in the direction of the arrow the lamp is encountered before the resistance?" A water pipe will empty itself from the tap to the outlet when the tap is turned off, even if the outlet point is a considerable distance from the tap, but a corresponding effect does not take place in the wire forming part of an electrical circuit. When we break the circuit by switching "off," the leads, cables, or wires do not "empty" themselves of electricity. Electricity does not then "run out" of them like so much water from a pipe; it is always present in the form of extremely fine particles, particles so tiny, in fact, as to be invisible even under a powerful microscope. We referred to them in a previous article, and you will no doubt remember they were called electrons, from the Greek word "elektron," meaning "amber," the substance by which the Greeks discovered electricity.

Now to apply this in prac[tice], when we say we have switched an electr[ic current] on we really mean that we [have] caused our electric particles (electrons) [to] move and keep moving, and since all [parts] of an electrical circuit, including l[amps] and apparatus connected in it, ar[e packed full] of electrons whether the cir[cuit] is connected to mains or batteries or not, [it should be clear] that the electrons must, pra[ctically speaking] all move together.

Electrons on the Move

If we now place our ci[rcuit] under an imaginary microscope which [we will assume] has the power to make the [electrons visible] inside the conducting wire[s] or cables we should see something like th[e following.

Electrons are in all parts [of the circuit] including the lamp L and [the resistance R] and it will now be apparent that electrons within the filament F of the lamp L are unable to move in the direction of L until the intervening electrons begin their journey from A to D, and so on from D through C and B towards A. If we recall that there will be no energy to light the lamp by the mere presence of electrons in F but only when the electrons are moving it will immediately become clear that the opposition or resistance of R to the flow of electrons will automatically control the flow or current through the lamp filament F, regardless of the position of L and R in relation to one another and the direction of the current which, if the polarity of the mains M+ M– were reversed, as M– M+, would then be in the reverse direction as indicated by the dotted arrow.

It is the job of the "mains," your generator or your batteries to keep [the] electrons on the *move*, *streaming* or *flowing* through your c[ircuit]

Continued on page xiv

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Extract of letter dated March 22, 1943:—

"Many thanks for 3rd Edition of 'Complete Projectionist' received from you. I should like you to know that I consider this publication a gold mine of information, and it would still be cheap at treble the price."

ODHAMS' TECHNICAL BOOK DEPARTMENT
93, Long Acre - - - - - *London, W.C.2*

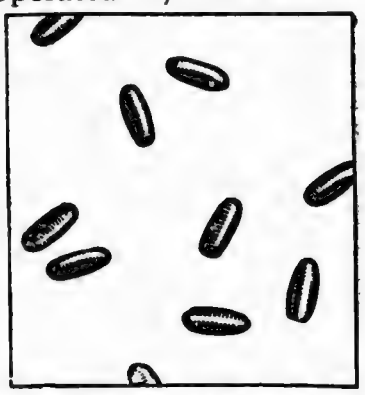
Steam Flies attacking nation's food reserves

Serious damage to stored food-stuffs—particularly flour, cereals, meals, and dried fruit—is being caused by Steam Flies (or to give them their scientific name, *Blattella Germanica*, of the Cockroach group).

The steam fly, which infests restaurants, cinemas, canteens, and centrally heated buildings, where it swarms in incredible numbers, is a prolific breeder—It is recorded that forty young flies were produced from a single egg-pouch.

The loss of prestige and goodwill to firms supplying products contaminated by steam flies, is only outweighed, and that to a serious extent, by the loss to the nation of valuable food supplies.

The Pest-Control Service operated by Chelsea Insecticides, Ltd., has made a special study of the problem of the steam fly: and also effectively deals with infestations of beetles, cockroaches, and crickets.



Illustrations show adult steam fly and ootheca. The slightest suspicion of either on your premises is the signal to communicate with Chelsea Insecticides, Ltd., at once.

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Please send your District Inspector to advise on my/our problem of insect infestation.

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..... K.W.

KINEMA TECHNIQUE (Continued from page vii)

pitfalls and twisted theories that one arrives at during this so-called self-training.

"Then there is the chief who through fear of his staff attaining more skill than he obstructs their progress. I know of one kinema where the re-wind boy is not allowed in the box whilst the show is running, and the rest of the staff victimised in various petty ways.

"For some time now I have set aside a slack morning each week to instruct my staff on the various subjects that projection entails. At present I am dealing with elementary electricity, not only in theory, but also practical demonstrating with an old high-tension battery, lampholders, switches, etc. I'm afraid the Electron Theory of a negative to positive flow caused quite a controversy, and from experience I've found this to be an old argument among projectionists; this is due to many textbooks only explaining the conventional flow from positive to negative.

"Whilst on the subject of technical training, if the projectionist of the future must qualify for a licence, surely his salary should increase. It has been my contention for some time that a competent chief is entitled to the same rate of pay as his manager."

There are, of course, managers and managers, just as there are projectionists and the others. I prefer to steer clear of arguments on the subject of pay; but if a manager is actually in charge of the show, surely he is entitled to some recognition for the responsibility he takes, which includes that of projection as well as the front-of-the-house.

Case-Hardening

ROBERT LAWRENCE, of the Abbey Kinema, Mauchline, makes the suggestion that case-hardening of intermittent sprockets would prolong their life in these times of scarcity.

Mr. Lawrence may be unaware that one firm does supply case-hardened sprockets; I refer to Ross, Ltd. The disadvantage of any case-hardening process is that the steel inevitably warps and distorts during the heat treatment, with the result that it becomes impossible to retain the high degree of accuracy necessary. Ross's overcome this trouble by grinding the teeth after hardening, using for the purpose specially developed grinding machinery. I suspect that there must be a considerable wastage in this process.

One can, I think, safely assume that other firms have attempted this job (I remember we tried it at Vinten's twenty years ago), and it is evidently the opinion of other manufacturers that the wastage in manufacture offsets any increase in life. The general practice is, of course, to machine the sprockets from very tough steel.

After all, the average intermittent sprocket runs for several years, which is not unreasonable for a component subject to such arduous wear.

Army Projectionists

I AM interested to hear from L./Cpl. Moore. of E.N.S.A., now serving in the Middle East, and am flattered to hear of the trouble to which he went to obtain a copy of the third edition of "The Complete Projectionist," of which, I gather, he approves.

Cpl. Moore has had two years in the Middle East, and after seven months with N.A.A.F.I. was fortunate in getting transferred to E.N.S.A. His work must be very different from that of the Civvy-st[illegible]t projectionist, and more interesting.

By way of contrast, in the [illegible]rmy Exhibition in Oxford Street there is a[illegible] A.T.S. girl who must have one of the mo[illegible] boring of projection jobs. All day she [illegible] running a five-minute 16-mm. film on a [illegible]escope; there is apparently just about tim[illegible] to rewind and re-thread between showings. She has my sympathy.

This film should be seen [illegible] every special effects studio worker; for it deals with the destruction by engineers of [illegible]ildings, wireless masts, bridges, and other s[illegible]uctures. Some how the real thing looks like a poor copy of a studio job!

Other items of Trade interest in the exhibition are photographs showing the work of the Army Film Unit, notably shots of sergeant cameramen under fire. Not the healthiest job!

My only criticism of the show concerns the radio installation. We Home Guard signallers use an Army radio set, which is a combined transmitter and receiver. and we have found that screening of the rod aerial even by trees affects signal strength. Yet in the exhibition there is one of these sets, complete with aerial, inside a corrugated-iron dug-out! Wonderful fellows, the Army technicians.

Projector Design

FROM R. G. Canham, of the Grand, Lowestoft, comes a lengthy letter adverting to my paper to the B.K.S. on projector design (reprinted in the May issue of THE IDEAL KINEMA). The many constructive points raised justify a lengthy reference which, unfortunately, space does not permit this month. My reply must therefore be held over until the next issue.

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LIGHT LOSS IN THE KINEMA

Continued from page ix

light; then, with quite a small further rement, a shadow creeps across the screen. error of an inch will cause a surprising s of light—and I have known cases of the being 2 in. off centre.

ake out the positive carbon, and unless the rror has a transparent disc in its centre, the rror as well; look through the positive (neglecting the negative) and the gate erture should appear perfectly centred in positive jaw. A better idea is to clamp a el rod of correct diameter in the jaw. If re is any misalignment, re-adjust the arc ordingly. If the discrepancy is vertical, fresh adjustment will generally mean rching for odd bits of steel suitable for cking.

The third factor referred to is simply dirt—t in the arc, dirt on the optical com-nents, on the port-hole glasses, or in the nosphere.

e Danger of Dirt

Dirt in the arc can have two effects: urring between contacts, it can give rise resistance, which simply wastes voltage in ating up; occurring between the live and thed parts of the arc (for instance, on in-lation between the carbon jaws and the rriages) it can cause a partial short-circuit, using waste of current. These points are rticularly important, because the dust in-e the arc is naturally chiefly carbon dust, hich is, of course, a conductor.

Loose contacts and connections, whether on arc itself or in the switchgear, resist-ces, rectifiers or transformer, can also se local heating, and so lead to loss of ciency. A.C. equipment especially must regularly looked over, and all terminals d connections tightened.

Dirt on the arc mirror or condenser can ste a surprising amount of light. Don't an these parts with rag—first remove the st with a very soft brush, then polish with sue paper. Dirt, and especially grease and ger prints, on the lens, can have a more ious effect: they cause diffusion of the ht, so reducing the contrast in the picture. rt on the projection ports and dirt in the nosphere may produce both these effects.

ere are no Bad Carbons

There is one factor in screen brightness ose effect the projectionist is apt to over-timate: the fact that he probably can't get favourite make or combination of car-ns. It is safe to say that, even to-day, er nearly four years of war, there are no l carbons on the market; but there are *ferent* carbons, which require slightly ferent treatment. If the carbons appear ferent try the voltmeter test already described; some carbons (inlaid-core positives, for example) like a high arc voltage, while squirted-core carbons are better suited by a lower voltage. The former are better for angular arcs—the latter may be preferred for arcs having a horizontal negative.

Remember always that the carbon you have condemned is probably the favourite of another projectionist; try and get the best out of it, until such time as you can get the particular make or grade that you favour.

HEMP LINES, ROPES AND CORDAGE

Revised Specification

The British Standards Institution has just issued revised specifications for hemp lines and rope and hemp cordage under reference numbers 4 F.15 and 4 F.32 respectively.

The following are the major alterations which have been made in the specifications:—

Hemp Lines and Ropes.

(*a*) The details of manufacture have been amplified.
(*b*) The tolerances on the circumference of lines have been increased.
(*c*) The minimum breaking loads have been adjusted.
(*d*) A new appendix has been added describing the method of determining the number of turns per foot in the strand.

Hemp Cordage.

(*a*) The details of manufacture have been amplified.
(*b*) The minimum breaking load of the smaller lines has been slightly increased.

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TORCH CASE SHORTAGE

An enquiry from a correspondent for source of supply of three-cell torch cases has been dealt with by the IDEAL KINE. which has discovered that none are available. Recourse has had to be made to other types which can be supplied.

ULSTER TRAINING SCHEME

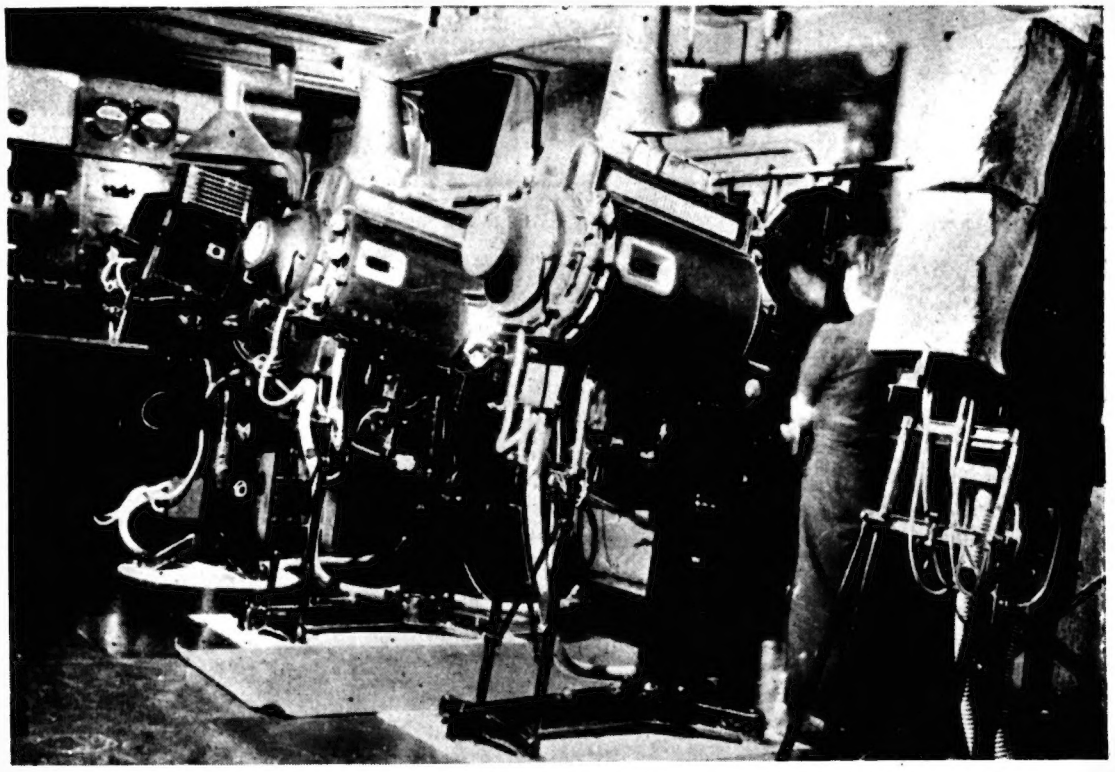
Considerable progress is being made with the Ulster training scheme for projectionists. The special sub-committee has been in consultation with the heads of the Belfast Municipal College of Technology, and provisional arrangements have been made for all candidates to be interviewed and the classes to start early in September.

A WELL-EQUIPPED THEATRE

For Film and Stage Shows

The Ritz, Warrington, the projection room which is illustrated on this page, is well nipped on its technical engineering side, a l stage lighting board being available for ge shows with two stand microphones 3 ft. , besides those used for balancing the mpton organ which is installed. A hermel-Brush amplifier takes care of ume, and separate monitor speakers are talled in the projection room.

Projection equipment includes two Super-plex machines, with Peerless Magnarcs, estern Electric Mirrophonic sound, two mar spots and one bi-unial lantern.



Projection room of the Ritz, Warrington

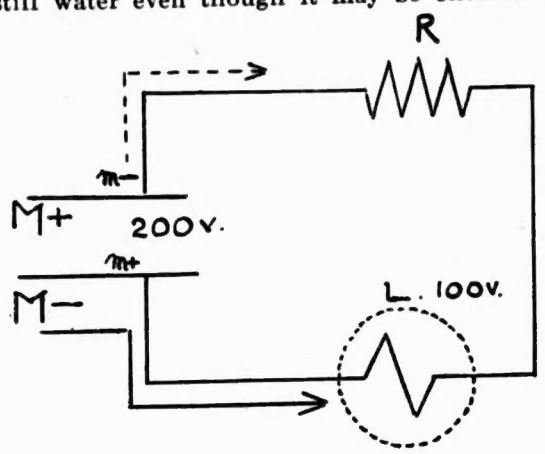
POOL CARBONS

NDUCTORS *they've got to be* **STRONG** *to stand this racket*
72 Wardour St.
London, W.1.
Gerrard 6246

Electricity in the Kinema

Continued from page x

ductor wires and apparatus all the time you require light or heat or motive power, just as a water mill needs the *moving* water of the stream, and would be useless on a lake of still water even though it may be enormous



and contain many millions of gallons of still water.

Remember—

1. Electrons are always present in everything, conductors *and* insulators included.
2. We must make them move in order to obtain useful electrical energy.
3. In a conductor, electrons move fairly easily, in an insulator they will not move—or only with extreme difficulty; this is the difference between a conductor and an insulator.
4. Even though we switch off and completely isolate our circuit from every possible source of supply, electrons are still present throughout the circuit and everything connected in it.
5. When current flows in a circuit electrons pass also through the generator or batteries which act somewhat like a pump or circulator to ensure that the current—like the well-known music—goes around and around.

Alternating Current

We have now only to consider an alternating current and we shall have studied all the important aspects of our circuit and the relative position of L and R, and the current direction. It should now be clear that useful electrical energy is obtained from *moving* electrons, their presence alone, their position or their ultimate destination is of lesser importance. Once this is clear it becomes apparent that in an alternating current we have electrons *moving* rapidly to and fro, and even though they may have no destination nor follow the music around and around they are nevertheless moving very fast, and it must therefore be agreed that the conditions for obtaining useful electrical energy have been fulfilled.

Reference now to the second diagram should indicate that R will satisfactorily control L irrespective of their positions, the direction of current, or whether the current is direct or alternating.

STEREOSCOPTICS

It is interesting to read in the *Scientific American* for June that Everett H. Bickley, of Philadelphia, has developed a contrivance for the purpose of photographing moving scenes in such a way that when projected they possess "an illusion of depth." He fixes his camera to one end of a set of movable arms by means of which it can be moved slowly back and forth during "takes," speed of movement being about eight seconds each way. The arms are adjusted to keep the principal object in the frame motionless by aiming the lens steadily at it.

WAR TIME CABLES

The Insulating Compound Use

A NEW type of cable known as the P.V cable has recently been developed as substitute for rubber-insulated cables. The sulating compound is polyvinyl chloride, although this material has been used as cable dielectric for special purposes for so years, its use on the large scale has hithe been restricted by the availability of suppli

During recent months the production polyvinyl chloride has been substantially creased, and this material is now taking

"Jottings for Juniors—III. How W See a Moving Picture," appears th month on page vi

place of rubber as a cable dielectric on fairly large scale.

To meet this situation a supplement to B 7, Rubber-Insulated Cables, has been iss by the British Standards Institution. cluded in the same document are a num of amendments to the Specification Rubber-Insulated Cables, these amendme having become necessary by the shortage various materials.

The amendments and the supplement contained in the document P.D. 118 (Ame ment No. 3 to B.S. 7) copies of which m be obtained from the British Standards stitution, 28, Victoria Street, London, S.W Price 2s. post free.

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17 DECORATIONS
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31 Lamps, projector
32 Lenses
33 Lighting, emergency

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47 Safety Curtains
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58 VACUUM cleaners
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THE EDITOR
THE IDEAL KINEMA
93, LONG ACRE, W.C.2

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